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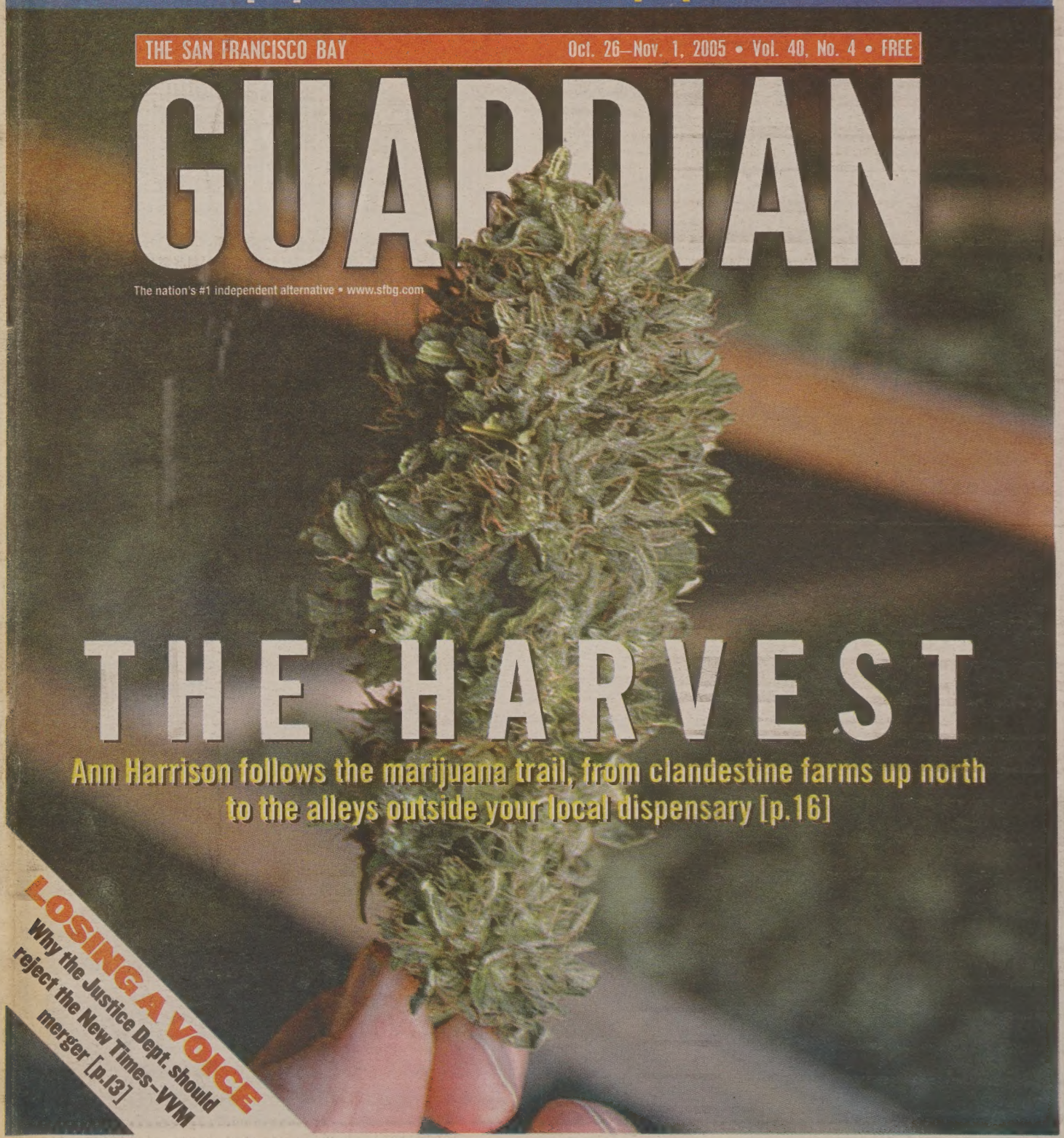

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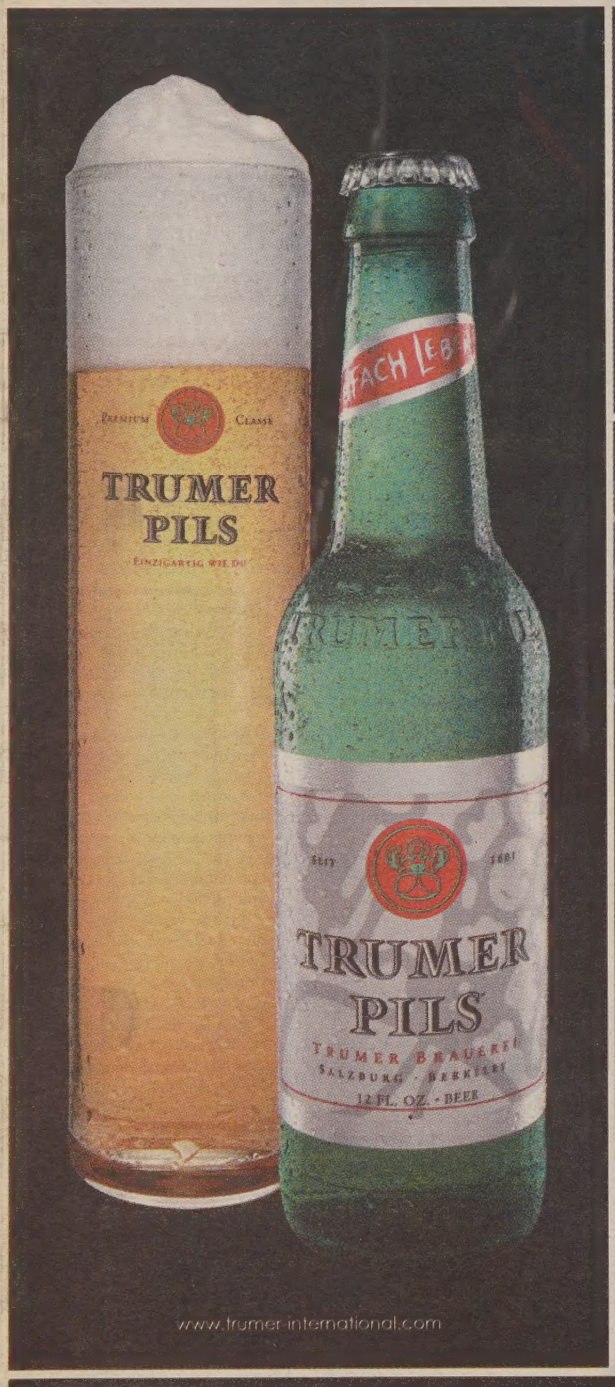

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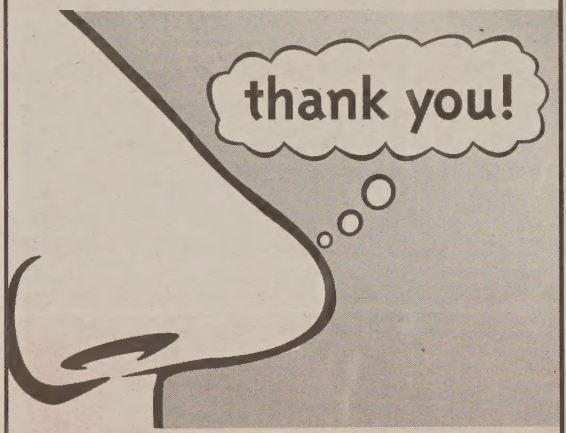

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in this issue

The green hills of northern California's Emerald Triangle are not always friendly places. I've known hikers who tread very carefully in certain areas to avoid encountering angry pot-growers with shotguns. I remember reading reports a few years back that someone found a Bengal tiger chained to a tree in the middle of a field of ripe buds, presumably to deter poachers. The cops say that organized crime rings based in Mexico control some of the large-scale plantations.

Not to make too obvious a point, but that's what happens when you make something as popular as marijuana illegal. There's big money in illegal drugs, and big money often attracts unsavory characters.

But there's a very different culture in the pot-farming world too — and not surprisingly, it's connected to the legal medical cannabis dispensaries in places like San Francisco. As Ann Harrison reports on page 16, there are farms up north where well-paid, well-housed, well-fed workers harvest and trim high-quality bud under friendly, mellow conditions. Many of the farmers and workers are medical marijuana patients. They practice environmentally sustainable agriculture and are respected enough in the community that the local sheriffs (mostly) don't arrest them.

In other words, when you make pot almost legal, you wind up with a much better process for growing and distributing it.

But there's still a real problem here: Since the feds still consider all this a crime, it's still really an underground economy — which means the city and the state don't get any tax money out of it. Let's keep in mind that this is a huge cash crop: As one farmer told Harrison, pot growers in some north coast areas don't just contribute to the local economy, they are the local economy. Legalizing, regulating, and taxing pot would do wonders for the state's budget deficit.

And back in San Francisco, that's what Sup. Ross Mirkarimi is trying to do: bring the pot clubs into the real world of business regulation. Some of the club operators aren't happy, but they should be: This is the first step toward universal recognition that selling cannabis is a legitimate line of work. Sure, the outlaw culture of pot-dealing has its allure, and for some, it's very lucrative. But in the end, the only way we're getting where we want to go is by going, well, legit.

Tim Redmond
tredmond@sfbg.com

The San Francisco Bay Guardian
Oct. 26–Nov. 1, 2005

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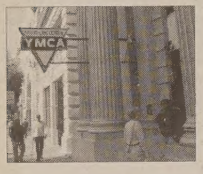

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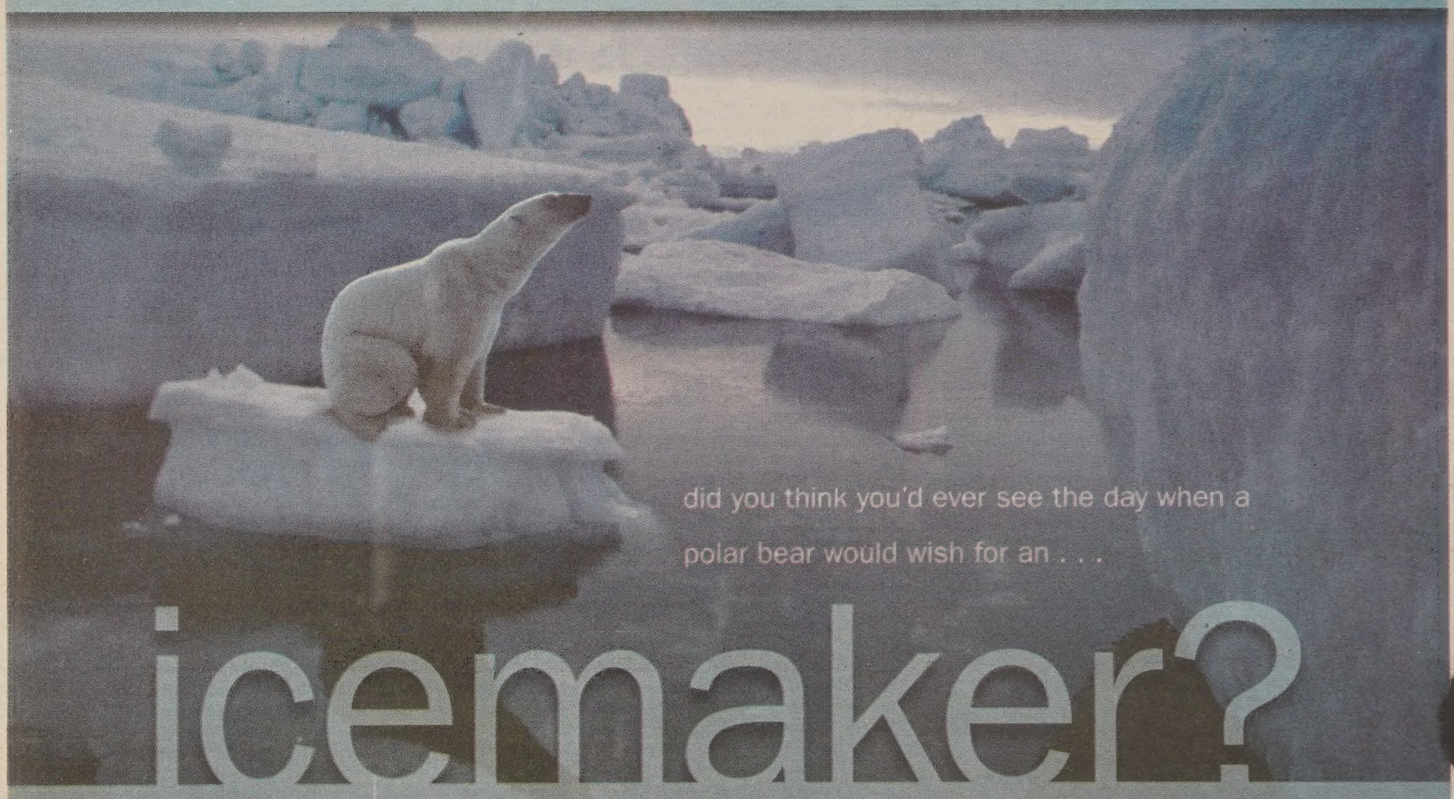

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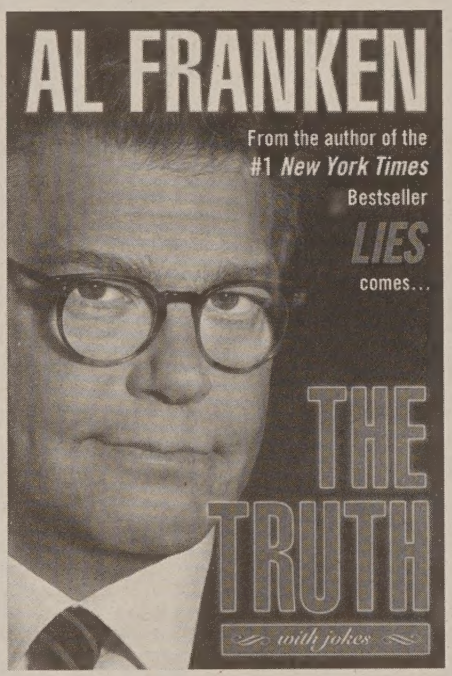

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letters to the editor

Sad future

I read the articles about urban regentrification in San Francisco and was deeply saddened by the future of this city ["A Streetcar Named Displacement," 10/19/05]. As an African American who came to San Francisco from the South, I expected the Bay Area to be more accepting of minorities and free of the prejudices that have plagued the South for so many years. I am ready to admit I was completely wrong about San Francisco.

Perhaps the San Francisco that I was thinking about died in the '70s and gave rise to this new overly judgmental, money-obsessed, cold-hearted city that is seeking to become "lily white." With all of the new things happening in the city, pretty soon San Francisco will be no different than some Midwestern city, because all of the diversity and tolerance will be gone.

The Bay Area natives who believe that their intellect and liberalism make them better than white Southerners are now seeing that they have more in common with the people they claim to despise. I also think that it is highly ironic that the best places for African Americans to live decently and make a respectable living are currently in the South. San Francisco lost its prestige of being a tolerant, liberal, and diverse city long ago, and now all it can hope for is that it will become as trendy and hip as Manhattan. As for all of the hard-working and future successful African Americans that are forced to leave the city during urban regentrification, I have one statement: See you on the East Coast.

Nicki Nelson
San Francisco

Unarmed and ready

The *Bay Guardian*'s endorsement of Proposition H is so disgusting [10/12/05]. I am utterly astounded that this city, the city of tolerance, a virtual haven, an oasis of security for gender-preference and ethnic minorities, is actually considering turning itself into a fucking shooting gallery for out-of-towners and criminals.

Yes, come to our city! Break into our *unarmed* homes and rape us anally with broken beer bottles and rebar, because to them we're all just a bunch of subhuman faggots and [your favorite ethnic slur], so who cares anyway?

Yes, please, let's actually *choose* to disarm ourselves and, in Chris Daly's words "send a message" to all the Aryan Nation groups, criminal gangs, Islamo-fascist terrorists, and Hillside Stranglers of the world to come flocking to our city, into our homes ...

My mother and I came to this city in 1981 to escape the racism, homophobia, and bass-ackward stupidity that was the redneck Midwest. Lo and behold, the *worst* of them are about to be "sen[t] a message" by our city stupidvisors, by way of the *Bay Guardian*, and that message is that we're unarmed and ready to be hanged from the trees and dragged from the backs of pickup trucks.

Laszlo Uriel
San Francisco

To make the spending limitations work, you have to give publicity to the fact that some candidates are accepting the limitations and others aren't.

Campaign special limits

Aren't you ashamed that you're endorsing the candidates for city attorney, assessor, and treasurer who refused to accept voluntary spending limitations? Now that it's once again been shown that Newsom won election by outspending Gonzalez? To make the spending limitations work, you have to give publicity to the fact that some candidates are accepting the limitations and others aren't. Why should we believe that the *Bay Guardian* would print any worthwhile news about the Community College Board if a sunshine ordinance were in effect, when they don't even print the news that's available to them now?

Robert Frank
San Francisco

Yes on A

I read your paper regularly because my political beliefs are generally in agreement with those of the *Bay Guardian*. However, I disagree with your paper's recommendation that voters oppose Proposition A, a $243 million bond measure to pay for new and improved facilities at City College of San Francisco. I understand your ideological differences with certain members of the Community College Board. Yet Prop. A is not an endorsement of any member of the board; it is a vote to support equal access to post-secondary education for all San Franciscans. It is time to put aside politics and be realistic. Without the passage of Prop. A, the reality is that students at City College are being told that San Francisco does not have money for their education.

Joe Kelleher
City College of San Francisco
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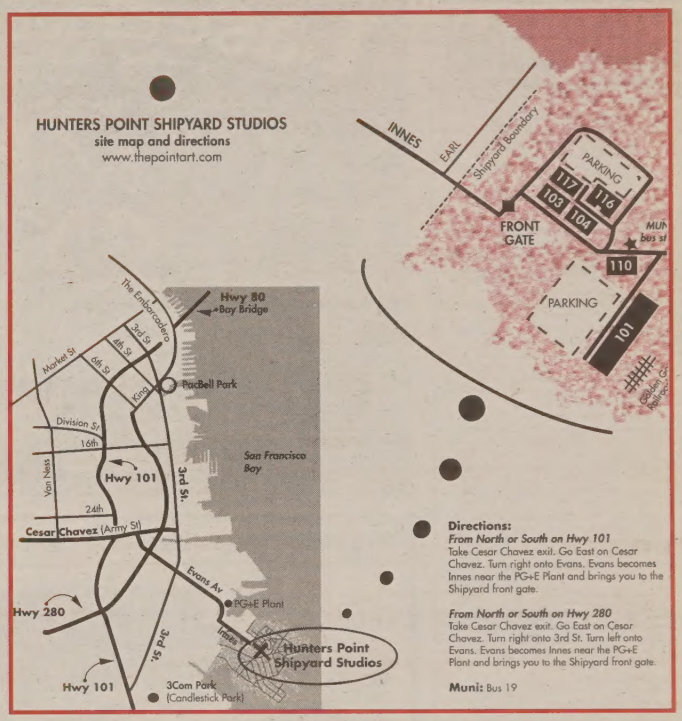

The following artists have studios at the Hunters Point Shipyard. Studios on the first floor are handicap accessible.

John Ager, Bldg. 101 #2222, Painting
Estelle Akamine, Bldg. 101 #1309, Fiber
G. David Anderson, Bldg. 101 #1318, Painting
John Arbuckle, Bldg. 101 #2106, Painting
Carol Aust, Bldg. 101 Basement, Painting
Sue Averell, Bldg. 116 #4, Painting
Dawn Barnett, Bldg. 116 #9, Painting
Juline Designs, Bldg. 101 #2109, Wearable Art/Jewelry
Susan Belau, Bldg. 104 #1211, Printmaking
Christopher Benfield, Bldg. 117 #3215, Drawing
Agathe Bennich, Bldg. 101 #2212, Painting
Tesia Blackburn, Bldg. 101 #2223A, Painting
Richard Bolingbroke, Bldg. 101 #1508, Painting
Gina Borg, Bldg. 115, Painting
Marius Bosc, Bldg. 104 #1210, Painting
Peter Boyer, Bldg. 101 #2506, Painting
Elaine R. Brindle, Bldg. 101 #2102, Painting
Amber Brookman, Bldg. 116 Studio B, Painting
Patricia Brown, Bldg. 101 #1108, Painting
Stephen Bucci, Bldg. 101 Lawn, Furniture
Margie Burke, Bldg. 116 #8, Printmaking
Dominique Caron, Bldg. 1101 #2213, Painting
Stacey Carter, Bldg. 101 #2306, Painting
Paula Clark, Bldg. 101 #1312, Sculpture, H
Mitchell Confer, Bldg. 101 Studio 1111, Mixed media
Terry Connor, Bldg. 101 #1421, Painting
Carolyn Crampton, Bldg. 101 #1223, Painting
Maeve Croghan, Bldg. 101 #2312, Painting
Marilyn Davis Cullen, Bldg. 125 Painting
Catherine Damele, Bldg. 101 #1107, Wearable Art/Jewelry
Eileen David, Bldg. 125, Painting
Monica Denevan, Bldg. 116 #2, Photography
Robin Denevan, Bldg. 116 #2, Painting
Verity Dierauf, Bldg. 101 #2118, Painting
David Dion, Bldg. 101 #1401, Sculpture
Lem Dozier, Bldg. 101 #2320, Painting
Stacy Dynan, Bldg. 101 Painting
Jean Ebbe, Bldg. 103 #2122, Painting
Cheryl Finfrock, Bldg. 101 #1205, Painting
Linda Fong, Bldg. 101 #2413, Painting
Susan Friedman, Bldg. 101 #1517, Photography
Linda Fries, Bldg. 101 #2105, Painting
Dennis Funk, Photography
Violet Ginsberg, Bldg. 101 #2515, Painting
Paul Gralen, Bldg. 101 Lawn, Sculpture
Dolores R. Gray, Bldg. 101 #204, Photography
Nic Griffin, Bldg. 103, #2201
Michael Griffith, Bldg. 101 #1215, Painting
James Groleau, Bldg. 101 #2103, Printmaking
John Haag, Bldg. 110 #211, Painting
Marc Ellen Hamel, Bldg. 101 #2507, Painting
April Hankins, Bldg. 117 #3217, Painting
Rebecca Haseltine, Bldg. 103, Rm 2219, Installation
Irene Hendrick, Bldg. 101 #1224, Painting
Aisjah Hopkins, Bldg. 101 #1518, Painting
Judy Hummell, Bldg. 101 #1408, Ceramics
Jim Hutchison, Bldg. 101 #1307, Painting
Brook Jasmine, Bldg. 101 #2107, Wearable Art/Jewelry
Carol Jessen, Bldg. 101 #2113, Painting
Feng Jin, Bldg. 101 Lawn, Sculpture
Marvin Johnson, Bldg. 101 #1513, Painting
Tanya Joyce, Bldg. 110 #212, Painting
Kathryn Kain, Bldg. 101 #1115, Printmaking
Jakub Kalousek, Bldg. 101, Mixed media
Kay Kang, Bldg. 101 #2421, Mixed Media
Bruce Katz, Bldg. 104 #1206, Painting
Lori Kay, Bldg. 101 #2317, Mixed Media
Christine Kendrick, Bldg. 101 Lawn, Sculpture
Maura Kendrick, Bldg. 101 Lawn, Mixed media
Lisa Feather Knee, Bldg. 116 3rd/Innes, Painting
Karen Koltonow, Bldg. 101 #2406, Ceramics
Irena Kononova, Bld. 117 #3217, Painting
Dimitri Kourouniotis, Bldg. 116 #6, Painting
Diana Krevsky, Bldg. 101 #2210, Painting
Jamie Krueger, Bldg. 104 #1211, Photography
Angel Kubo, Bldg. 103 #2214, Painting
Marilyn Kuksht, Bldg. 101 #1319-A, Sculpture
Carol Kummer, Bldg. 101 Rm 1419, Painting
Vakil Kuner, Bldg. 101 #2512, Sculpture
Claudia Kussano, Bldg. 101 #1217, Wearable Art/Jewelry
Nyya Lark, Bldg. 101 #2211, Wearable Art/Jewelry
Sandra Sunnyo Lee, Bldg. 101 #1409, Painting
Anne Ming Leong, Bldg. 101 #2515, Mixed Media
Lisa Lightman, Bldg. 101 #1205, Painting
Paulette Long, Bldg. 101 #1413, Painting
Electra Long, Bldg. 101 #1419, Painting
Leslie Lowinger, Bldg. 101 #1217, Printmaking
Lynch, Bldg. 101 #2207, Painting
Tatiana Lyskova, Bldg. 101 #1110, Printmaking
C. Mackey, Bldg. 101 #2503, Painting
Alexander MacLeitch, Bldg. 101 Lawn, Sculpture
Felix Macnee, Bldg. 104 #1203, Painting
Maggie Malloy, Bldg. 116 #7, Ceramics
Peter Mangan, Bldg. 101 Lawn, Sculpture
Ellen Markoff, Bldg. 101 #1110, Printmaking
Aondrea H. Maynard, Bldg. 101 #2107, Painting
Maria Mayr, Bldg. 101 #1203, Painting
Tom McCarthy, Bldg 116 Studio 8, Mixed media
Jess McVey, Bldg. 101 #1205, Drawing
E. M. Michaud, Bldg. 101 #2313, Painting
Larry Morace, Bldg. 101 #2306, Painting
Robert Morgan, Bldg. 101 #1420, Painting
Sara Morris, Bldg. 117 #3202, Sculpture
Stephen Mostica, Bldg. 103, #2210, Drawing
Reiko Muranaga, Bldg. 101 #1206, Painting
Patty Neal, Bldg. 101 #1321, Painting
Julie Nelson, Bldg. 116 #A, Painting
Zannah Noe, Bldg. 104 #1208, Painting
Derek Nunn, Bldg. 101 #2403, Painting
Elise Odom, Bldg. 101 #2311, Painting
Dennis Parlante, Bldg. 104 #1205, Mixed Media
Mark Paron, Bldg. 101 #125, Sculpture
Sharon Pearson, Bldg. 117 #3205, Drawing
Carrie Ann Plank, Bldg. 117 #3114, Printmaking
Leslie Printis, Bldg. 101 #2311, Painting
Nina Ayin Reimer, Bldg. 101 #1205, Sculpture
Janice Richter, Bldg. 101 #1315, Painting
Jenny Robinson, Bldg. 101 #15N, Printmaking
Wendy Robushi, Bldg. 101 #1319, Painting
Mark Roller, Bldg. 101 #2510
Stephanie Rossi, Bldg. 101 #2512, Watercolor
Lynn Rubenzer, Bldg. 101 #2518, Painting
Harriet Golfos Santroch, Bldg. 101 #1211, Painting
Carol Satriani, Bldg. 101 #2315, Painting
Linda Saytes, Bldg. 101 #2120, Painting
Ketzia Schoneberg, Bldg. 101 #2412, Painting
Thea Schrack, Bldg. 101 #1517, Photography
Clay Seibert, Bldg. 110 #105, Painting
Sally Seymour, Bldg. 101 #1212, Ceramics
Henry Sides, Bldg. 101 #2517, Painting
Kim Smith, Bldg. 110 #209-A, Mixed media
Peggy Snider, Bldg. 101 #1414, Ceramics
Lynne Sonenberg, Bldg. 101 #2319, Painting
Kristiana Spaulding, Bldg. 116 Airstream Trailer, Wearable Art/Jewelry
Susan Spies, Bldg. 101 #2417, Painting
Toru Sugita, Bldg. 101 #2204, Printmaking
Eddie Tam, Bldg. 101 #1518, Painting
Elizabeth Tana, Bldg. 110 #207, Painting
Rab Terry, Bldg. 101 Basement, Fiber
Leslie T., Bldg. 101 #2219, Fiber
Wolf Thurmeier, Bldg. 101 Lawn, Sculpture
Cynthia Tom, Bldg. 101 #2410, Painting
David J. Trachtenberg, Bldg. 115, 2nd Floor, #1, Painting
Shahasp Valentine, Bldg. 101 #1408, Wearable Art/Jewelry
Diane van der Zanden, Bldg. 101 #2412, Sculpture
Josefa Vaughan, Bldg. 101 #2513, Drawing
Pep Ventosa, Bldg. 101 #2307, Photography
Francoise Vespa, Bldg. 101 #1213, Painting
Kathy Voutyras, Bldg. 103 #2114, Painting
Idell Weiss, Bldg. 101 #2314, Painting
Audrey Welch, Bldg. 101 #1423, Painting
Karen Wenger, Bldg. 110 #208, Painting
Sharon Wickham, Bldg. 101 #1118, Photography
Tanya Wilkinson, Bldg. 101 #2507, Mixed media
Guy Wonder, Bldg. 104 #1214, Mixed Media
Gladys Wong, Bldg. 110 #203, Drawing
Maree J. Wong, Bldg. 101 #1408, Mixed Media
Mirang Wonne, Bldg. 101 #410, Painting
Jane Woolverton, Bldg. 101 #1402/1408, Fiber
Greg Wooten, Bldg. 104 #1212, Glass
Alberto Ybarra, Bldg. 101 #2407, Painting
Fumiyo Yoshikawa, Bldg. 117 #3102, Painting
Jie Zhou, Bldg. 101 #2419, Painting

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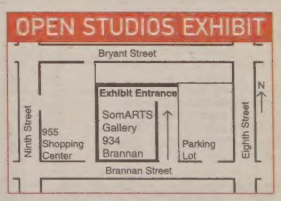

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opinion by sara shortt and tommi avicolli mecca

Save Section 8

In the wake of Hurricane Katrina, a national conversation has begun about the government's responsibility to take care of its neediest citizens. This dialogue has much relevance to the housing situation in San Francisco.

Whether far left or arch conservative, most people writing in the popular press agree: Pre-Katrina New Orleans was a portrait of bad housing policy. It became abundantly clear in the aftermath of the hurricane that New Orleans families living in poverty disproportionately resided in certain geographic areas. Not coincidentally, these neighborhoods were also faced with high crime, unemployment, poor services, and general government neglect.

Recognizing the problem this type of ghettoization presented in New Orleans, discussions of reconstruction have included proposals designed to avoid such concentration of poverty, segregation, and general lack of services in the rebuilt city.

All who desire a just and compassionate housing policy and an end to the blatantly racist and class-baiting programs of the past should take advantage of this open window to demand change. The issues being raised post-Katrina are not new to housing policy advocates.

It was, in fact, some of these very same concerns that shaped the federally funded Section 8 program. Now officially called the "Housing Choice Voucher" program, Section 8 was created, in part, as a way to break free of the original public-housing model that brought us Chicago's notorious Cabrini Green and became the backdrop for countless media depictions of gang warfare and street violence. Section 8 brought desperately needed innovation. It was a step away from the unfortunate policy of abandonment of the poor and a move toward greater opportunity and quality of life for participants.

Section 8 allows low-income tenants (in San Francisco the average yearly income for people with Section 8 vouchers is $15,000), who are primarily people of color (72 percent) and in large part seniors and disabled (50 percent total), to seek affordable housing options in the private market. Rather than being restricted to certain neighborhoods, renters with a Section 8 voucher can use it to rent from any landlord in the city who agrees to take it. As a result just as many of the 7,300 voucher-holders can be found living in more middle-class neighborhoods, such as the Sunset, as in the more traditionally poor neighborhoods, such as the Tenderloin or Bayview–Hunters Point. Across the country, this program has helped compensate for the failings of public housing and break up the pockets of poverty that were created by redlining and other planning and development practices.

In light of the Katrina-driven concern that we not revert to the sins of the past when it comes to rehousing the low-income families of New Orleans, housing advocates are working hard to apply this lesson to national housing policy. Unfortunately it is not being heard in the nation's capital.

The Bush administration and its allies in Congress have placed the Section 8 program on the chopping block. Our local housing authority suffered a 4 percent funding shortfall this year due to budget cuts in Congress. The president's original budget proposal cut $2.5 billion from the program at a time when San Francisco faces a waiting list of over 25,000. Without full funding, tenants will face displacement, homelessness, and deepening poverty. And of course, without access to Section 8 vouchers, the lowest-income San Franciscans will be forced to inhabit the typically low-rent areas of the city, where they will meet the accompanying conditions of substandard housing, violence, and little access to basic services.

The Senate bill partially restores funding, but nowhere near enough to ensure housing vouchers for everyone in need. In the next few weeks, Congress could put up even more of a fight to preserve the program. Unless we want to see similar images of grinding poverty in the national media when our next big disaster comes, we need to fight tooth and nail to defend Section 8. ❖

Sara Shortt and Tommi Avicolli Mecca are tenants' rights advocates who work for the Housing Rights Committee of San Francisco.

editorials

Make Pelosi listen

The San Francisco Democratic Party has a chance to take a strong stand Oct. 26 against the war in Iraq — and there's a good chance that it won't happen. That's because an antiwar resolution before the party's County Central Committee (DCCC) tacitly criticizes Rep. Nancy Pelosi — and that's something the local Democratic leadership is appallingly unwilling to do.

The resolution in question, introduced by Tom Gallagher, president of the Bernal Heights Democratic Club, calls on Pelosi and Rep. Tom Lantos to sign on to Rep. Lynn Woolsey's H.Con. Res. 35, which calls on President Bush to implement plans for an immediate withdrawal of US troops from Iraq. Woolsey's bill is largely symbolic: Bush isn't going to change his policy because some Congressional Democrats urge him to. But at least Woolsey is pushing the cause and trying to force the Democratic Party to take a clearer position on one of the defining issues of our time.

Pelosi has consistently refused to go along with Woolsey's resolution and has been far too weak on the war. She didn't show up or even send a statement in support of the national antiwar rallies in San Francisco and Washington, DC, last month and has been afraid of using her platform to make the war a central partisan campaign.

But the county committee leaders apparently don't want to challenge her. Instead, committee member Scott Wiener has introduced an alternative resolution to compete with Gallagher's. His watered-down measure "calls upon the President and Congress to join House Democratic Leader Nancy Pelosi's efforts to call for an immediate strategy to bring our troops home." In other words: Get behind Pelosi, who is happy to talk about strategies — but no timetables, no direct call for a US withdrawal.

These might seem like silly semantic issues, a time-wasting fight over verbiage in a resolution that won't matter anyway. But there's a much larger issue here: The grassroots Democratic Party, represented by the central committee, has long been nothing more than a tool of party officials like the late Rep. Phil Burton, former mayor Willie Brown, and now Pelosi. The local party's official organ has stood aside and watched (or cheered the machine politicos on) while developers devastated the city, while the Presidio was handed over to private interests, while the worst corruption in modern San Francisco history ran rampant at City Hall. And it was all for a lack of the courage and integrity to say that some of the elected Democrats running this city are acting more like Republicans — and need to be called on it.

This is a litmus-test issue for the committee members. The DCCC should approve Gallagher's resolution and send Pelosi a clear message: She's not representing San Francisco. ❖

The DCCC will meet Oct. 26 at the State Building, 455 Golden Gate. The resolution will come before the Issues Committee at 6 p.m., and the general meeting is scheduled to start at 7.

Pass the pot-club law

Marijuana, like alcohol, tobacco, and prostitution, ought to be legal, taxed, and regulated. The state of California hasn't quite been willing to take those steps yet, but the voters have approved a measure legalizing medical marijuana, and the implementation of that law in San Francisco ought to be based on the same basic philosophy.

In other words, the clubs that sell medical cannabis in San Francisco ought to be able to operate openly, safely, and with the full support of official San Francisco. And, like any other legitimate business, they ought to be regulated and taxed.

Instead the clubs operate in a strange, fuzzy area of law: Since the federal government still thinks they're breaking the law, they can't exactly get business licenses and file income tax returns. But some of the clubs and their advocates have taken that to mean they shouldn't be subject to any of the laws other businesses have to operate under — and that's crazy.

Sup. Ross Mirkarimi has drafted a law that takes a reasonable middle-ground approach to the problem, giving the clubs the right to sell pot (and even, in some cases, to have patients smoke it on the premises), but subjects them to some basic public-health and zoning laws. The bill isn't perfect, but the supervisors ought to pass it and go back and fix any problems that occur after it's implemented.

There are a lot of practical problems with the current situation. Without zoning rules, the clubs can be situated anywhere, and when they're too close to schools, or there are too many in one area, or too many clients are congregating outside, the neighbors get nervous. Some neighborhood groups have gone to court to shut the clubs down, and more of that's likely to happen. In fact, the more the businesses clash with neighbors, the harder it's going to be to keep the feds out (and to preserve the city's ability to protect medical marijuana sales in the long term).

Mirkarimi, after months of work with all sides, has proposed that the Department of Public Health be the chief regulatory agency for pot clubs, and that they be required to follow a standard planning process to get permits, subject to the Planning Commission's discretionary review. Initially Mirkarimi had wanted to require the clubs to keep some basic financial records (to ensure, among other things, that the employees were paid a legal wage). But the clubs pointed out that those records could be used against operators in federal criminal cases, so he's backed off.

We get the point, but it's still frustrating. Most of these clubs are run by well-meaning folks, but some are parts of larger chains with outlets in several cities and a clear profit motive, and none of them, frankly, are giving this stuff away. The profit margins in the business are high: A pound of pot that costs $3,500 wholesale goes for closer to $6,500 when it's broken into eighth-ounce packets and sold. And remember, this is all cash, untaxed income. There has to be a way for the city to get its fair share of tax revenue from the clubs, and we urge Mirkarimi to pursue that idea in the future.

In the meantime, it's not too much to ask that pot clubs accept modest regulations that will wind up helping them stay in business and will demonstrate that legal marijuana sales aren't in any way harmful to society. ❖

The Y factor

Is Mills Corp. using the YMCA as a beard for its waterfront mall?

By Steven T. Jones

Blasted by opponents as an illegal "megamall" and overwhelmingly rejected by the San Francisco Board of Supervisors, Mills Corp.'s Piers 27–31 project seemed to have just one thing going for it: a partnership with the universally beloved YMCA of San Francisco.

Now as Mills tries to move the project ahead — the company will likely get another chance to convince the supes early next year — questions are being raised about its relationship with the Y.

Sup. Tom Ammiano drew an interesting analogy during the hearing on Mills when he said, "The YMCA is being used as a beard."

The term *beard* refers to a woman that a closeted gay man would use as a date to public functions as cover for his homosexuality. So a beard is a deception or a false front. And in this case, Ammiano said Mills is using the YMCA as political cover to get what it really wants: a waterfront shopping center and office park.

Yet the hearing highlighted serious problems with Mills's beard, most important the fact that the YMCA hasn't yet raised any of the $30 million it had pledged for the project despite earlier promises by Mills that YMCA officials "have committed themselves to securing the gifts and pledge commitments totaling the full $30 million by Dec. 31, 2003."

YMCA president Chuck Collins acknowledged that the YMCA hasn't raised any money yet, but told the *Bay Guardian*, "Our funders are not interested in giving money to a project that is not yet entitled." Yet by then opponents fear the YMCA will have fulfilled its political role, leaving Mills free to exercise its right under its contract with the port to choose another recreation partner if the YMCA's fundraising efforts flag.

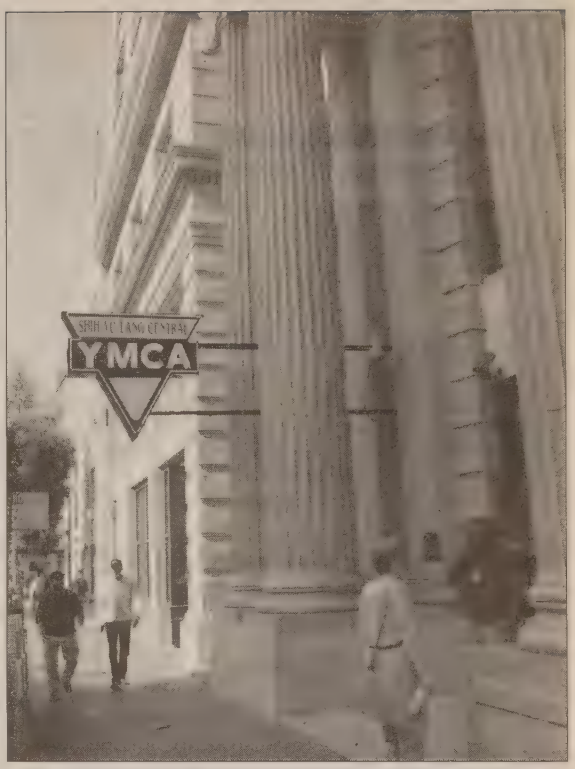
"It's become more of a concern that this is a bait and switch," said Jon Golinger of the opposition group Citizens to Save the Waterfront. Although the YMCA has never raised anywhere close to $30 million for any single project, Collins said he believes it's a reasonable goal.

In the meantime, Mills has guaranteed the port that it will fund the $30 million facility even if the YMCA is unable to raise the money. But that pledge raises a whole new set of questions that port officials are trying to get answers to, such as whether the YMCA would be liable for any funding shortfalls and how that might affect its operations.

Apparently the port is skeptical. In an Oct. 9 e-mail obtained by us under the Sunshine Ordinance, a port attorney asked Mills "to provide hard evidence and financial data showing" the YMCA's operations won't be hurt by its lack of fundraising.

That evidence wasn't provided, because of something that was dropped like a bombshell at the Oct. 18 board hearing: There is no written agreement between Mills and the YMCA — nothing spelling out the YMCA pledge or its terms — even though that's at the center of the argument for a project required by law to have recreational uses at its core.

"I was floored to find out the YMCA didn't have a signed contract with Mills," Sup. Michela Alioto-Pier, who served on the Port Commission during much of its negotiations with Mills, said at the hearing. "It's started to give me a lot of doubt about whether the YMCA is serious and really part of this project."



Sold: The YMCA has sold its central facility to a housing developer and will need to raise money to replace it at the same time it has pledged to raise $30 million for a new waterfront facility.

Both YMCA and Mills officials defend their arrangement as solid even if it isn't yet written down. "It's not like it won't happen; it's just that it hasn't happened yet," Mills spokesperson Dave D'Onofrio said after the hearing.

As for Collins — who himself is a former developer with WDG Ventures Inc., his projects including the Metreon entertainment complex — said he trusted Mills to do right by the YMCA: "I'm negotiating in good faith, and I assume all the other parties are negotiating in good faith."

Meanwhile, the YMCA is also making commitments to another developer that raise further questions about whether it will get anywhere close to its $30 million fundraising goal.

In August the YMCA announced that it was selling the Shih Yu-Lang Central YMCA, which has served the Tenderloin for almost 100 years, as well as two adjacent parking lots, to Oakland–based developer AF Evans for an undisclosed sum, which will be used to rebuild the facility on a site down the block that the YMCA hopes to buy.

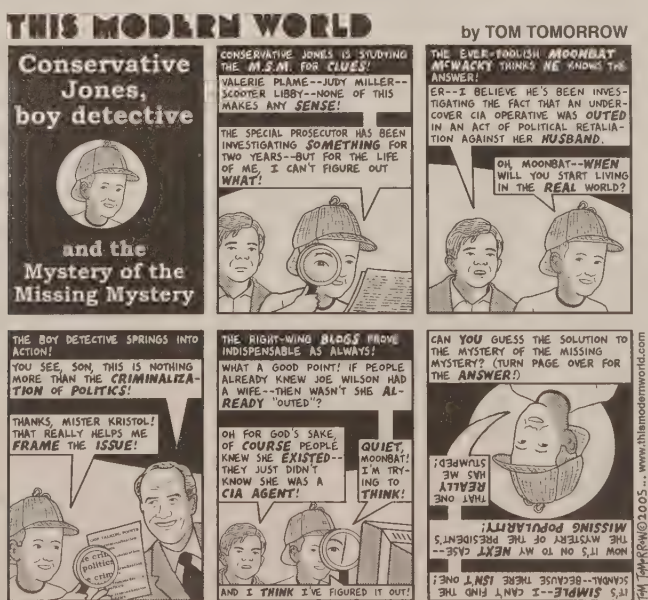
Consistent with representations that Mills has made to the port, Collins told us both projects would be kept separate and that one would not affect the other. He also said the property sale won't completely cover the new construction costs, and the fundraising will be required at the same time they are raising money for the Mills project.

AF Evans president John Robertson said his company plans to convert the building into 192 low-income rental units and housing for the homeless — taking advantage of public subsidies to do so — and to build towers of 115 condominiums on the parking lots. While the condos won't be considered affordable, Robertson said his goal is to offer them for 10 to 20 percent below market rate.

Nonetheless, some YMCA members are angry with what they consider the organization's role in gentrifying downtown and taking on financial commitments that could hurt the organization. Central YMCA member Jeffrey Laffranchini wrote a letter arguing, "It is unrealistic to think that the YMCA will be able to raise the funds to finance a facility down on the waterfront when they can't maintain their existing buildings."

But Collins cautions against jumping to conclusions, saying that even though he's limited as to what he can say about both development deals, it's early in the process on both, and they know what they're doing: "One of the things we try to do in doing good work is to also be good businessmen." ❖

E-mail Steven T. Jones at steve@sfbg.com.



GUARDIAN PHOTO BY LORI SPEARS

Losing a 'Voice'

Why regulators should block the Village Voice–New Times deal

By Tim Redmond

"Sometimes," Village Voice Media CEO David Schneiderman announced in a memo to his staff Oct. 24, "rumors turn out to be true."

His memo, which was quickly published on the *Village Voice* Web site, confirmed what the *Bay Guardian* first reported Aug. 31: The nation's two largest alternative newspaper chains are planning to merge in a deal that will give Phoenix-based New Times Media control over 17 alt-weeklies.

The new company, which will keep the Village Voice Media name, will be run by New Times Executive Editor Mike Lacey and CEO Jim Larkin. Schneiderman, who has been with the *Village Voice* for more then 20 years, will run the Internet division.

A source close to VVM's side of the merger talks, who has provided reliable information in the past, told me that most top VVM executives will leave within 60 days and receive separation bonuses.

The deal still requires approval by the US Justice Department, and the California attorney general's office is reviewing it. The two chains announced the merger earlier than planned, insiders told me, because the publicity that was generated by our stories has left staffers anxious and unhappy and because the constant "no comment"s in the face of pretty clear evidence were starting to make the parties look silly.

In an era of increased news media consolidation, when major news outlets are the print and broadcast equivalent of McDonald's, the pact could bring more homogeneity to the last bastion of irreverance and print muckraking. It ought to be a matter of public concern.

It's still not final, though — and when the federal and state regulators sit down to review the deal, they might want to start with a few basic facts:

1. The combined New Times–Village Voice Media company would reach between 22 and 25 percent of the total circulation of the 126 members of the Association of Alternative Newsweeklies, according to AAN figures. That's a phenomenal market share and would make the new corporate behemoth a force far more dominant in its market than any of the giant daily newspaper chains are in theirs. Gannett, the largest of the daily operations, claims a circulation of 7.6 million, which is just 13.8 percent of the 55 million paid daily circulation in the nation.

2. New Times, which is in effect taking over the six VVM papers, has a strict content formula that all of the papers in the chain follow — and that means the six papers in the VVM chain, including the *Village Voice*, the 50-year-old granddaddy of all the alt-weeklies, will become part of the New Times cookie-cutter template.

The pact could bring more homogeneity to the last bastion of irreverance and print muckraking.

The *Voice* has had lots of owners, including the likes of Rupert Murdoch, but all of them have recognized that the activist liberal paper has a successful market niche and didn't try to change it. Lacey will almost certainly mess with the product. The *New York Times* quotes Jane Levine, an alt-weekly veteran and former publisher of the *Chicago Reader*, a paper with business ties to New Times, as saying "there may well be changes to the content of the papers being bought, and there will be people who think they are negative, in part because New Times doesn't endorse political candidates." (Lacey, as is his practice, did not respond to our questions.)

Eliminating political endorsements from VVM papers will eliminate an important source of political discussion and debate that goes far beyond the VVM markets of New York, Los Angeles, Orange County, Seattle, Minneapolis, and Nashville.

3. The combined company will operate not only 17 newspapers but a national advertising sales operation called the Ruxton Group and a growing online classified ad program known as backpage.com. With the addition of the VVM papers, Ruxton will control alt-weekly advertising in nearly all of the top media markets in the country, making it difficult for the competing Alternative Weekly Network to stay in business. That will have a negative impact on businesses that want to reach the young, affluent, urban alt-weekly audience.

4. New Times has a history of attempting to stifle competition. In fact, the Justice Department and the attorneys general of Ohio and California had to swat down an illegal New Times–VVM market-fixing arrangement in 2003 that led to the closure of papers in Los Angeles and Cleveland. *SF Weekly*, the New Times affiliate in San Francisco, has been engaged in a pattern of anticompetitive activity that violates state law, a *Bay Guardian* lawsuit is charging.

All of that could easily be interpreted as violating the 1976 Hart-Scott-Rodino Act, which requires federal government approval for any merger of acquisition that could lessen competition in the marketplace.

The US Justice Department declined comment on the merger except to say, through a spokesperson who asked not to be named, "We are aware of the situation." Nathan Barankin, a press aide to California attorney general Bill Lockyer, was a bit more forthcoming: "We have received notice of the proposed merger," he told me, "and we have opened a preliminary inquiry into any antitrust concerns."

Final approval is expected to take several months. ❖

PS: *The merger announcement came just 10 days after Richard Goldstein, the onetime* Village Voice *executive editor, who had worked at the paper for 38 years, filed a scathing legal complaint charging the paper's management with sexual harassment and alleging antigay slurs. The lawsuit, sources in New York say, has roiled the newsroom and created considerable buzz in the heated New York media gossip world. The text of the suit is available on The Smoking Gun (www.thesmokinggun.com).*

PPS: *For our original story on the merger, go to www.sfbg.com/Extra/merger.html. For our early reporting on the merger rumors, see www.sfbg.com/39/34/news_new_times.html. For the text of the New Times press release, see aan.org/gyrobase/Aan/ViewArticle?oid=oid%3A152193. For David Schneiderman's statement see villagevoice.com/news/0543,memo,69258,2.html.*

E-mail Tim Redmond at tredmond@sfbg.com.

Inside track

Property owners are getting savvy about asking for tax breaks. What will the next assessor do about it?

By Matthew Hirsch

Here's some free advice for the three candidates in the local assessor's race: Talk to the voters about George Sibthorp.

A real estate broker and longtime San Francisco resident who works from his Pacific Heights home, this guy has a deep understanding about what makes the assessor's office tick — and also what makes it dysfunctional. Who knows? He might even make a decent assessor, except that it would mean wrecking his own business.

You see, Sibthorp makes a living getting people a break on their property taxes. He drums up business by stuffing mailboxes with offers to work on a contingency basis until his clients first win back some cash from the tax collector. Judging by public records on tax assessment appeals, Sibthorp has been quite successful.

Why should the voters care? Because Sibthorp is cashing in on a service the Assessor's Office should, in theory, be providing for free. With every triumph he shrinks the pool of funds for public services, and some say the fact that he does business at all indicates a significant problem in the Assessor's Office.

According to records from the Assessment Appeals Board, the agency that acts as a referee between property owners and the assessor, Sibthorp has had business with 675 clients since 1991. Of those cases, he's gathered enough evidence to ask for tax breaks almost 300 times, and he's been successful about 4 times out of every 5.

Ron Chun, a candidate for assessor and former appeals board member, remembers him as a guy who came prepared. "He understood what the board wanted to see in a presentation," Chun told the *Bay Guardian*.

In his own eyes, Sibthorp views the work as a form of public service. "I think people have a right to appeal if they feel they've been overtaxed, and all I'm doing is helping them do that," Sibthorp told us.

Sibthorp said he's helping small property owners navigate a system they generally find intimidating and don't understand. He highlighted a bunch of reasons why someone would want professional help when dealing with the assessor. It saves time and money, and some folks don't even know they can appeal their property tax assessment, he said.

But what most people also don't know is that property owners can request to review their case with a hearing officer, which allows them to talk things over without all the formal steps required to visit the assessment appeals board. Glenn Barnes, head of the California Assessors Association, told us the public should not have to pay for these services.

Some agents charge a flat payment up front, and others record an hourly fee, while Sibthorp takes half the initial savings from his appeal.

In some ways Sibthorp is the embodiment of what's wrong with municipal government in San Francisco: The average guy or gal has to turn to a fixer or an insider to get anything done. The Assessor's Office seems to be a lot like the Department of Building Inspection — where paid "permit expediters" work the system for contractors and homeowners — and lots of other local government agencies.

As far as we can tell, none of the candidates are talking about Sibthorp and his ilk on the campaign trail. But when contacted for this story, they all said his business suggests there's a problem in the Assessor's Office, and each candidate offered different ideas for stanching the flow of public funds that leaks out in the form of tax breaks.

Chun said part of the reason people pay Sibthorp is because the Assessor's Office handles requests for tax reductions too slowly. The assessor doesn't give property owners enough information about relevant property transactions either, which means people have to rely more on Sibthorp's research, he said. Chun told us he'd improve on both those areas but doesn't expect that will make Sibthorp's business dry up.

Phil Ting, the current assessor, who Mayor Gavin Newsom appointed to run the office three months ago, after former assessor Mabel Teng resigned, told us if he gets elected, driving out Sibthorp's business is exactly what he hopes to do. "We need to make sure these folks don't make any money," he said.

Primarily Ting wants to tighten up the assessment appeals process to deal with outright fraud. He proposes a watchdog effort, modeled on an IRS program, that would reward people for busting property owners who withhold information to save on property taxes. But doing so, he said, would also help put up more resistance to the sort of business Sibthorp runs.

Sup. Gerardo Sandoval told us Sibthorp represents only a small part of what's going on in assessment appeals. He said the real problem lies with downtown commercial property owners who are doing the same thing Sibthorp does, only they're much more sophisticated about it.

"What's happening is, there's a snowball effect taking place," Sandoval said. "The word is out that the people running the Assessor's Office are incompetent, and it's a free-for-all." ❖

E-mail Matthew Hirsch at matthew@sfbg.com.

alerts by kristina peterson

The female vote

Thursday, Oct. 27, get the socialist feminist perspective. Come hear Dr. Robert Price speak to the group Radical Women on the potential impact of the November ballot initiatives on California women and workers. *7 p.m., New Valencia Hall, 1908 Mission, SF. Free. $6.50 donation for dinner at 6:15 p.m. (415) 864-1278, rwbayarea@yahoo.com.*

Seymour Hersh lecture

Thursday, Oct. 27, *New Yorker* editor Seymour Hersh reads from his book *Chain of Command: The Road from 9/11 to Abu Ghraib* in honor of the Mario Savio Memorial Lecture and Young Activist Award. *Doors 7 p.m., lecture 7:30 p.m., UC Berkeley, MLK Student Union Building, Pauley Ballroom, Bancroft at Telegraph, Berk. Free. www.savio.org.*

Peaceful Palestinians

Thursday, Oct. 27–Tuesday, Nov. 1, meet Ayed Morrar and Jonathan Pollak, two major figures in the nonviolent movement of Palestinians and Israelis to peacefully obstruct the construction of the enclosure wall. *Thurs/27, 7 p.m., Unitarian Universalist Church, 505 E. Charleston Road, Palo Alto; Fri/28, 7 p.m., AK Press, 674A 23rd St., Oakl.; Sat/29, 7 p.m., Calvary Presbyterian Church, 2515 Fillmore, SF; Sun/30, SEIU Local 790, 100 Oak, Oakl.; Tues/1, 7 p.m., St. John's Presbyterian Church, 2727 College, Berk. For more information contact the American-Arab Anti-Discrimination Committee at (415) 861-7444.*

All-STAR art auction

Saturday, Oct. 29–Sunday, Oct. 30, support local artists at a silent auction held during Open Studios to benefit Shipyard Trust for the Arts (STAR), a nonprofit dedicated to preserving space for artists at the Hunters Point Naval Shipyard in the face of redevelopment. Minimum bids start as low as 25 percent of the gallery list price. *11 a.m.–5 p.m., Hunters Point Naval Shipyard, take Evans past Cesar Chavez to the shipyard gate, SF. (415) 822-0922.*

Israel's new history

Saturday, Oct. 29–Sunday, Oct. 30, learn about "boycott, divestment, and apartheid" in Israel from Ilan Pappe, a senior lecturer in political science at Haifa University, at this wine-and-cheese reception and book signing. Sat/29, *7:30 p.m., First Congregational Church, 2401 Harrison, Berk. $20 ($50–$75 for reception and preferential seating); Sun/30, 7 p.m., First Unitarian Universalist Church, 1187 Franklin, SF. $20. (510) 548-0542.*

Liberation lunch

Sunday, Oct. 30, attend a public meeting of the Bay Area Freedom Socialist Party featuring Norma M. Gallegos, a Chicana feminist. Gallegos delivers a talk, "Which Road to Liberation: Anarchism or Socialism?" *1 p.m., New Valencia Hall, 1908 Mission, SF. Door donation of $2, lunch donation of $6.50. (415) 864-1278.*

Mexican art and auction

Sunday, Oct. 30, celebrate the Day of the Dead by attending an exhibit of Maya Gonzalez's Mesoamerican-influenced painting. Cookie decorating, face painting, a book signing, and a silent auction round out the party. *3 p.m.–6p.m., Children's Book Press, 2211 Mission, SF. $5, free for children, no one turned away for lack of funds. (415) 821-3080.*

Remembrance of rock

Sunday, Oct. 30, groove to the music of legendary artists at the Chet Helms Tribal Stomp, commemorating his life and contributions to rock music in the Bay Area. Jefferson Starship and Sammy Hagar, among others, perform. *10 a.m.–5:30 p.m., Golden Gate Park, Speedway Meadow, SF. Free. To volunteer call (415) 861-1520 or e-mail dog2005ch@yahoo.com.*

Sex worker soirée

Sunday, Oct. 30, party on into Monday at the newly revived, always outrageous Hooker's Ball. Proceeds go to the St. James Infirmary and Sex Workers Outreach Project. *8:30 p.m., Pier 23 Cafe, Pier 23 at Embarcadero, SF. $15. www.swop-usa.org.*

Women activists awards

Sunday Oct. 30, join the Sisters of Fire in honoring four women, including Angela Davis, for their work in pursuing social justice at the Women of Color Resource Center's seventh annual award ceremony. Assemblymember Karen Bass speaks at this banquet brunch. *11 a.m.–2 p.m.; City Center, Oakland Rotunda Building, Oakl. $35–$75 sliding scale. (510) 444-2700.*

A survivor story

Tuesday, Nov. 1–Friday, Nov. 4, hear Patricia Isasa tell the tale of her kidnapping by Argentine state police, her escape, and her efforts to bring her abductors to justice. Isasa's national speaking tour, "Surviving the Dirty War," makes four stops in the Bay Area. *Tues/1, 6–8 p.m., SF State University, 1600 Halloway, SF. Free. (415) 575-5527; Nov. 2, 7–9p.m., La Peña Cultural Center, 3105 Shattuck, Berk. $15. (510) 849-2568; Nov. 3, 7:30–9p.m., Redwoods Presbyterian Church, 110 Magnolia, Larkspur. Call for price. (415) 924-3227; Nov. 4, 7–9 p.m., Women's Building, 3543 18th St., Suite 8, SF. (415) 431-1180. Call for price.*❖

Mail items for Alerts to the Bay Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 255-8762; or e-mail alerts @sfbg.com. Please include a contact number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 573, for more information. For more events, see the Benefits listings in the Calendar section.

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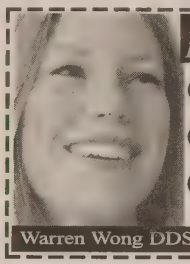
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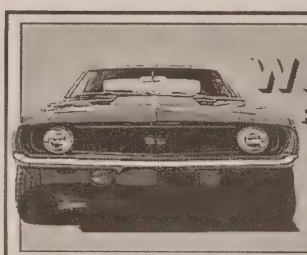
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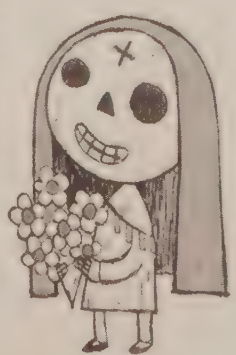
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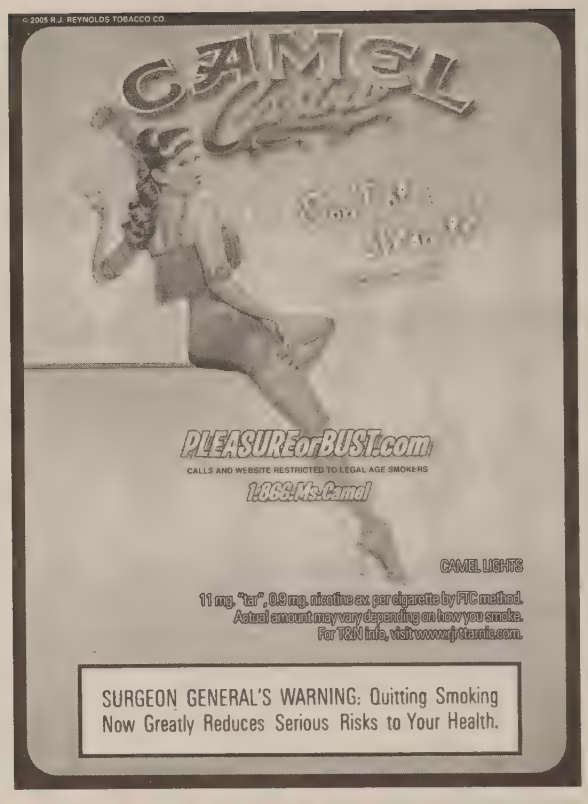

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- Clean & Adjust Rear Brakes (if applicable)
- Adjust Parking Brake (if needed)
- Inspect Calipers, Rotors & Drums
- Inspect Brake Lines & Hoses
- Check & Adjust Clutch (if applicable)
- Lubricate Hinges, Locks & Latches
- Check Fuel System Filters
- Inspect C.V. Boots & Drive Axles
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GREEN HILLS

WHILE SAN FRANCISCO DEBATES ZONING FOR POT CLUBS, SOMEBODY STILL HAS TO GROW THIS SEMILEGAL MEDICINE — AND IT'S NOT ALWAYS SAFE. *BY ANN HARRISON*

DEEP IN THE HILLS OF MENDOCINO COUNTY, past three locked gates and up a winding dirt road, the trimmers at Green Mountain Farm are bringing in the harvest.

The marijuana plants, which stand four to seven feet tall, are garlanded with dense clusters of fragrant, seedless buds that must be carefully picked and cured before they are dampened by winter rains — or seized by law enforcement, which has set a record by destroying well over one million marijuana plants this year.

The 50 trimmers at this clandestine grow site work 16-hour days for three weeks, hand-trimming top-grade marijuana destined for medical marijuana patients and dispensaries in San Francisco.

"It's a race against time," says Antie M, manager of the Green Mountain Farm collective, which is cultivating 280 plants for 125 patients.

Under state law, caregivers and patients are permitted to grow marijuana for a group of patients and can be reimbursed for their expenses. In exchange for allowing the growers to post medical cannabis recommendations from patients' doctors at the grow site — providing some degree of legal protection for the growers — the patients receive free cannabis. Most collectives meet their expenses by selling their surplus pot to dispensaries or directly to other patients.

Each patient at this collective will receive a quarter pound of free cannabis, plus a chance to take in beautiful scenery, eat good food, and listen to live music.

While San Francisco city supervisors haggle over cultivation limits and zoning restrictions for medical cannabis dispensaries (see sidebar), there's another reality taking place a couple hundred miles to the north. Whatever the supervisors decide, someone has to grow all the pot that gets smoked by patients in the city — and no matter how friendly city officials are to the end product, the growers are still hounded by law enforcement.

The trim camp at Green Mountain Farm is only one of many such gatherings taking place throughout northern California this month. And this constellation of quasi-legal outdoor marijuana grow sites doesn't just cultivate exquisite medical cannabis.

The farmers who tend these plants are also creating environmentally and socially responsible cannabis farms very different from the armed, old-school, commercial marijuana plantations that feed an insatiable market but often damage the land.

An estimated 80 percent of the medical cannabis consumed in San Francisco comes from outside the city. Let's follow some of these buds as they make their way into town.

Family farm

Quietly cultivating a cannabis crop and then hosting 50 trimmers at a clandestine grow site miles from a power line requires impressive planning. Arriving blindfolded at Green Mountain Farm, I discover a comfortable camp resembling an agricultural version of a Rainbow Family gathering.

The trimmers at Green Mountain sleep in a tidy tent village and eat tasty vegetarian meals prepared by two paid cooks in a well-equipped kitchen complete with two gas ranges and two refrigerators. They take hot showers and listen to music from a laptop and iPods — all powered by a generator running on 50¢-a-gallon vegetable oil.

The cultivators here trucked in $30,000 worth of compost to privately owned land to ensure that their cannabis met San Francisco standards.

Under California law, patients and caregiver-cultivators are allowed to grow at least 6 mature and 12 immature plants per

Down on the farm: Medical pot growers are using sustainable agriculture techniques.

patient unless the county or a doctor authorizes more. Mendocino County allows 100 square feet of plant canopy per patient. Antie M, who is descended from eight generations of tobacco farmers, says the lush plants in this garden meet those guidelines.

The water that sustains this crop is supplied by a well. A 10,000-gallon tank feeds the irrigation system for the garden, which grows to the edge of the kitchen. A 75-foot-long temporary structure, which serves as a trimming and drying room, stands nearby.

The atmosphere in the camp is relaxed but focused. There are no alcohol, hard drugs, or weapons, and everyone must be quiet by midnight. Some people smoke cannabis while they work. The night I visit, the camp puts on a talent show. A shiatsu massage therapist is on hand for those with aching shoulders.

"We live together and work together, we sit and trim plants all day long, it is a very harmonious organization," a 56-year-old trimmer named Jojo says.

The trimmers at Green Mountain Farm range in age from 18 to 65. They are people of color, white folks, queer, straight. Antie M says he met many of the trimmers at music festivals and other gatherings. Others are simply friends. Many trimmers are patients from the collective who also get their free quarter pound. Some are not.

The trimmers are paid in cannabis, and the pay scale is set up to encourage a rapid harvest. Trimmers earn 2.5 grams of cannabis an hour for the first 100 hours, 3 grams for the next 100, and 3.5 grams per hour after that. After the first 200 hours, those who work 8 hours a day can make an ounce — worth $400 retail — a day.

According to Antie M, 90 percent of the grow is sold to medical cannabis dispensaries. The rest goes to patients in the collective and workers: Trimmers who work hard the entire season can leave with as much as $8,000 to $10,000 worth of cannabis.

"A patient can get their entire year's supply of marijuana," Antie M says. "[With] what people earn here, they can support themselves for a year, they can live their dreams, travel."

"If you put in a long day, you can earn two ounces a day," says a sixtysomething trimmer named Sheila, who clips steadily at the bud in his hands. "Thank you, God. I came to work, and I would love to hold on to a half pound and sell the rest, maybe a pound and a half or more."

Sheila, Antie M, and many other people at Green Mountain Farm are queer men, radical fairies who say watching friends die from HIV/AIDS motivated them to become cultivators. A trimmer named Keer, who has lived with HIV for 10 years, sits quietly on the sofa inside the camp kitchen. He says he first started cultivating marijuana 15 years ago with medical cannabis pioneer Dennis Peron. Keer says Peron emphasized growing high-quality cannabis, not just quick marijuana crops designed to generate fast cash.

"When Dennis and Brownie Mary came along and started the Medical Cannabis Buyers Club in San Francisco, it felt safe, and people could get higher-quality marijuana that was not sprayed or at least organic," Keer says. "The seed they planted caused people to start educating each other, and it grew into a community and set a good example."

Community service

Not all the growers are men. Green Witch and members of her all-women's cannabis collective slip quietly into San Francisco one night, taking a break from their harvest up north. High Priestess Farm, which the collective operates, serves 24 mostly low-income women in San Francisco, who each receive six ounces of free cannabis every year.

A member of the collective, named Elf, runs three patient-support groups. She works with eight collectives, which contribute free cannabis each week and earn the money to feed at least 100 indigent San Francisco patients.

"The old-school model are drug dealers, and the new-school model are community workers and healers," Green Witch says. "Our business structure is not about a guy who is never on the land but gets a huge percentage. We share the responsibilities, the risk and profit, evenly."

Mary Jane, a 63-year-old elder in the medical cannabis community who grows for the Grandmother Farm collective, in Mendocino County, also helps supply dispensaries. Her collective provides a pound of free cannabis to patients who are often unable to grow it for themselves.

Plant yields vary wildly. Mary Jane, whose plants have been besieged by fog and rain this year, says she'll be lucky if she gets two ounces per plant.

Mary Jane says she's working with the Mendocino Branch of the Medical Marijuana Patients Union to develop LINK, a matchmaking service between cultivators and patients. "If we have a number of small collectives growing for patients, we can help prevent profiteering and make sure patients get their medicine," Mary Jane says.

While the collectives have protection under state law, all are concerned about being raided by federal authorities. The women keep their grows under 100 plants — the cutoff for a federal five-year mandatory minimum prison sentence.

"There is a legal fund for the risk-takers, and our sister farms make sure that no matter what happens to us, our patients will get their medicine," Elf says.

The women of High Priestess Farm emphasize that they run an organic farm. Benedict, who spent five and a half months alone tending the plants at Green Mountain Farm, shares these values. And he is wary of a possible raid by law enforcement. When he first arrived, Benedict says, he was frightened of being arrested. "I'd lie awake at night completely terrified."

One day law enforcement paid a visit. Three helicopters surfaced over the ridge and circled the grow, hovering so low that Benedict says he made eye contact with the officers inside. Those officers, Benedict says, worked for CAMP, the California Department of Justice's Campaign Against Marijuana Planting, which destroyed almost 100,000 marijuana plants in Mendocino County this summer.

That time, he was in luck: They never came back.

The old world

The officers of CAMP meet at dawn for a raid in the Shasta Trinity National Forrest. CAMP is an interagency marijuana eradication task force, and there are officers here from eight law-enforcement organizations, including the National Guard. Five CAMP units, with 15 officers each, are on call around the state to support local law enforcement when they raid marijuana gardens.

The men wear camouflage and carry a variety of weapons: AK-47s, .22 rifles, .410/.22 combination guns, Colt sidearms, and M16s. There's a helicopter on site, which transports a Short Term Airborne Operations team that drops agents into marijuana grows. The helicopter has flown five days a week since May and burns a hundred gallons of fuel a day.

CAMP commander Michael Johnson says he relies on county officials to tell him whether a grow site is a posted medical marijuana garden in compliance with local cultivation limits. He says CAMP is not a threat to medical marijuana farms.

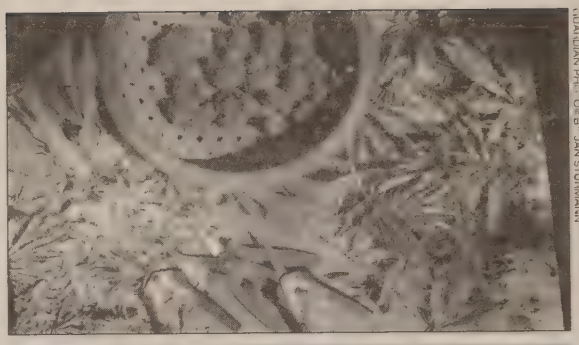
"To my knowledge, we have not been involved in one medical marijuana grow all this year," Johnson says.

As a California law-enforcement officer, Johnson says he respects state medical marijuana laws and has orders from the state attorney general's office not to step outside them.

"There is so much commercial marijuana out there, we don't have time to deal with medical marijuana," Johnson says. "We are focused on the large gardens-for-profit, and there are plenty of those to keep us busy."

Johnson says CAMP has destroyed well over a million plants this season, up from 621,000, in 2004.

Funded by the state and federal government, CAMP's 2004 budget of $1 million was increased by 30 percent this year, Johnson says. He says his unit targets multi-thousand-plant grows that are mostly on public land.



KRAIGIAN PHOTOS BY JAN SUTMANN

Pot pursuit: Above, trimmers prepare fresh buds. Below, CAMP officers try to destroy commercial plants before the harvest.

Jason Gassaway, of the Shasta County Sheriff's Department, arrives with his dog, Jet, whose job is to run down suspects fleeing from a grow. "Most of the grows are armed, so it's good for us to prevent deadly encounters," Gassaway says. "Most of the time, when they see a dog, they give up."

Johnson says three hunting parties have encountered armed growers this year. A cultivator near Los Gatos was killed earlier this summer in a shoot-out with a Fish and Game officer, who was wounded in the exchange.

We pile into trucks, drive to a trailhead, then hike silently up a steep slope. A half mile up the hill, we see irrigation hoses and smell cannabis. I look down and see we are surrounded by marijuana plants — or what's left of them. The entire garden, camouflaged under oak trees, has been harvested. An agent estimates the grow appears to have been several thousand plants, cut down a few weeks ago.

The plants, terraced on the hillside, appear to have been small. The stalks that remain support runty, shriveled buds. A detective on the raid says most of the marijuana on these farms is sold for $2,500 a pound out of state because it doesn't meet the standards Californians expect from their cannabis.

Kris Hermes, legal campaign director with Americans for Safe Access, a patients' rights group, says he has heard no reports this year of marijuana grows raided by CAMP. But he notes that medical cannabis growers around the state continue to be prosecuted by local, state, and federal authorities. He points to two collectives in Butte and El Dorado counties

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THE POLITICS OF POT

San Franciscans support medical marijuana, but not necessarily in their neighborhoods. By Steven T. Jones and Ann Harrison

Everybody in San Francisco supports medical marijuana, but nobody wants to live next to a pot club. That's the simple — if overgeneralized — political truth now plaguing Sup. Ross Mirkarimi and others at City Hall who want to regulate the quasi-legal dispensaries that were proliferating in the city before a moratorium went into effect earlier this year. Mirkarimi spent six months developing legislation to regulate pot clubs, which was considered by the Board of Supervisors Oct. 18, heavily amended, and continued to Oct. 25. That hearing was later postponed after a representative for some club owners filed a challenge under the California Environmental Quality Act that requires a 45-day comment period.

"It's the ultimate NIMBY issue," Sup. Sean Elsbernd told us, noting that he supports medical marijuana but thinks the three dozen dispensaries now operating are too many.

In some supervisorial districts, the main concern about medical marijuana is how the city can facilitate its distribution, but in more conservative districts, that isn't the case. "What I have banging on my door is neighborhood concerns," Elsberd said.

On the other end of the spectrum is Sup. Chris Daly, whose district (which includes downtown and SoMa) houses almost half of the clubs, a concentration that could increase if Mirkarimi's legislation retains all the geographic restrictions it was introduced with.

"I think he went in the wrong direction with the zoning stuff," said

Continued on page 20

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Pot

From page 17

raided by local sheriffs last month.

Down the hill from the harvested garden, we find what remains of the growers' camp. They've left behind their camp stove, plastic sheeting, pots and pans, and pieces of cardboard that appear to have been slept on. No snug tent village or lovingly prepared food for these farmers.

Agent Eddy, a quiet Latino man, says many of the farmers apprehended in the gardens this year come from one Mexican state.

"They come from very poor towns in Michoacán; the organizers go there and pay them a couple of thousand of dollars to come here and farm marijuana," he says. "I don't think I'd want to stay here all season and live like this."

Johnson says CAMP made 46 arrests this year, almost all Mexican field-workers. He says the grow owners are members of Mexican cartels that plant multiple large grows with the assumption that a certain percentage of them will get raided.

GUARDIAN PHOTOS BY ANN HARRISON

Friends of the earth: Left, organic growers use ladybugs, not pesticides, for aphid control. Right, carefully cultivated pot plants hug the ground.

Hermes is skeptical about the Mexican cartel allegation, which, he says, is an attempt to draw public support away from marijuana growers. He says this account is similar to a claim put forth by the Drug Enforcement Administration (DEA) that a group of San Francisco dispensary owners raided this summer were members of an Asian mafia.

"Law enforcement loves to issue sensational statements grabbing the public attention and providing a favorable environment to justify their harsh reactions to marijuana cultivation and distribution," Hermes says.

But CAMP officers are just as sincere about the righteousness of their cause as the medical cannabis growers are about theirs. Many agents point to the environmental damage done by commercial grows, and it's clear this grow site was no environmentally sensitive cannabis farm. We see bags of nitrogen fertilizer, rat poison, and malathion pesticide, which the agents say leaches into the local water supply. The hillside and the growers' camp are strewn with trash.

When we descend the hill, I ask Agent Jeff Wallace if he thinks the environmental damage from grows on public land would be eliminated if marijuana could be cultivated openly. "I wouldn't agree with that argument," he says. "It's still a gateway drug for meth or cocaine; I wouldn't want my kids out there recreationally smoking marijuana."

Johnson argues it would be too difficult to control the quality of legal marijuana, and public land provides rent-free, cheap, well-hidden grow sites. "People grow marijuana freely in Mendocino," Johnson says. "But there are still hundreds of illegal gardens. Why would legalization stop that if there is a market and money to be made growing it?"

Sheila, the trimmer at Green Mountain Farm, disagrees, pointing out that large marijuana grows are still illegal. "The laws that were created force people to be clandestine," Sheila says. "They have created a problem for themselves; it is a way to keep busy."

The trim continues

Meanwhile, back at Green Mountain Farm, the trimmers work with quiet intensity harvesting Trainwreck, Grand Daddy Purple, New York City Diesel, Super Kush, and other cannabis strains grown at the site.

Each carefully numbered plant is first chopped at the base with pruning shears, and the branches are cut off with buds intact. The branches are trimmed and brought to the fanners, who cut off the larger outer leaves with two patented Canadian TrimPro machines that look like giant fans inside a metal mesh cage.

The roughly trimmed stalks are carried over to hand trimmers, who sit among the plants on a sunny ridge. Using tiny scissors, the trimmers carefully shape the buds. The trim is gathered in cardboard boxes on their laps and sent to trim racks, where it is dried and used to make hash or marijuana edibles.

After manicuring, the stalks are walked over to the dry room, kept at a constant 50 to 60 percent humidity with the help of a humidifier, a dehumidifier, an air conditioner, and a swamp cooler. The buds are dried for 10 days before being snipped off the stalks and bagged.

Antie M says his intention for Green Mountain Farm is that it be a place of healing where people can ease off alcohol, hard drugs, and turbulence in their lives. A handsome young trimmer named Travis Wade, who says he used cannabis to kick a methamphetamine habit, says living on the land is strengthening his body. A trimmer named Shockra, who fled his damaged house in New Orleans and refugee camps, says the money he makes trimming will help him start a new life.

"Creating community is a major driving factor in bringing this all together," says Antie M, who arranged for a six-piece band to play all last weekend at his trim camp. "I want it to be an incredible experience for people."

I ask Antie M if he's worried about getting busted. He says two of his grows were raided in previous years by county authorities who seized the crop but declined to press charges. He says he has learned to plant smaller grows and has no animosity toward law enforcement.

"If they really want me, they can come and get me, but I am really trying to play by the rules," Antie M says after dinner at Forrest Farm, a smaller 100-plant grow he also manages. "It will be interesting to see what happens between now and Halloween."

> **"I am really trying to play by the rules."**
>
> **Cannabis grower Antie M**

The risk

Up in Lake County, Eddy Lepp's collective openly cultivated the largest-known medical cannabis crop — 32,000 plants — and was busted by the DEA. He's now in federal court pleading a religious defense, because federal law does not allow him a medical defense. If convicted, he could serve life in prison.

Phil and Bobby, the cultivators at the Oak Tree Farm collective, in Lake County, are keeping a close watch on their grow. To prevent potentially losing their entire crop to law enforcement, they grew a second, early harvest in their greenhouse, forcing the buds to mature early using light-deprivation techniques.

The two growers have also banded with other small cannabis farms to create an insurance fund that would partially reimburse a farm that gets raided or suffers crop failure.

But these cultivators say one of their greatest concerns is simply being robbed. "The biggest risk is our neighbors," says Bobby, who says two men jumped the fence in the middle of last year's harvest and demanded a payoff. "Someone was going around with a map of the farms last year strong-arming people."

"You can call the local authorities and have them come out and support you and just hope that they don't turn you over to the feds," Phil says.

Back in San Francisco, Hector is also worried about federal agents. His 350-plant indoor grow, which produces about two ounces per plant, supplies a 12-member patient collective, two dispensaries, and an AIDS hospice. Over the past year, Hector says, more of San Francisco's med-

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Neighborhoods

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Daly, who argues the city should limit its role to giving the clubs legal protection. "It was Ross trying to placate the mayor."

Elsbernd and Daly — along with Sups. Michela Alioto-Pier and Sophie Maxwell — were the unlikely partners who shot this historic legislation full of holes during the Oct. 18 hearing, making a full dozen different motions to delay or weaken legislation that Mirkarimi has spent six months crafting.

It was a frustrating situation for the freshman legislator, but one that didn't completely surprise Mirkarimi, who opened the debate by warning that many of the interested parties "are trying to sabotage this altogether."

And that's exactly where Daly is at this point, telling us he wants a "total rewrite," and, "What I'd like to see is for us to go back to the drawing board. What happened Tuesday was an example of what shouldn't happen during the legislative process."

Yet part of the chaos from that hearing was injected by Daly, who, unhappy with the restrictions on dispensaries that were the product of compromises with Mayor Gavin Newsom and some supervisors, won a 7–4 vote to make much of his district off limits to dispensaries, angering some club owners who would be closed down by the amendment.

"I don't understand why he shut eight clubs down," said Cathy Smith, proprietor of the HopeNet medical cannabis dispensary, which would close if Daly's proposed zoning carve-out went into effect. She and members of Americans for Safe Access (ASA) flooded Daly's office with angry phone calls over the next few days, and Daly is now considering rescinding his motion.

The conflict highlights the convoluted politics at play, swirling together honest neighborhood concerns, a backlash against the proliferation of pot dispensaries in the city, posturing politicians, existing clubs trying to maintain market share, new clubs trying to break in, and the needs and desires of those who use marijuana.

"You have to reconcile all these different interests, which is what I'm trying to do," Mirkarimi said. "What I find weird and awkward is the representatives on behalf of certain club owners want no regulations, so the city is hands-off."

After the vote on closing off Daly's district, Smith said she was hurt to see fellow medical cannabis activist Wayne Justmann and others in his row applauding. "I thought we were in this together," Smith said, pointing at Justmann.

But Justmann and his allies said they were simply happy to see Daly short-circuiting Mirkarimi's legislation, which they viewed as a threat to the dispensaries. Justmann told us, "We need to send it back. There wasn't a lot of communication going forward no matter what Mirkarimi will claim. We are trying to grandfather in existing facilities and not legislate any facilities out of existence."

Yet ASA legal campaign director Kris Hermes still hopes Mirkarimi's legislation can be salvaged, telling us, "While ASA believes that regulations are not a prerequisite for effective dispensary operation, there is some benefit to having this city back their operations if ever the federal government came in and interfered with this activity."

At the Oct. 18 hearing, Elsbernd tried and failed to create a "de facto cap" on the number of clubs by allowing just a six-month window for them to apply for permits. But Mirkarimi is opposed to such a cap — and the zoning fight could drag on for months. ❖

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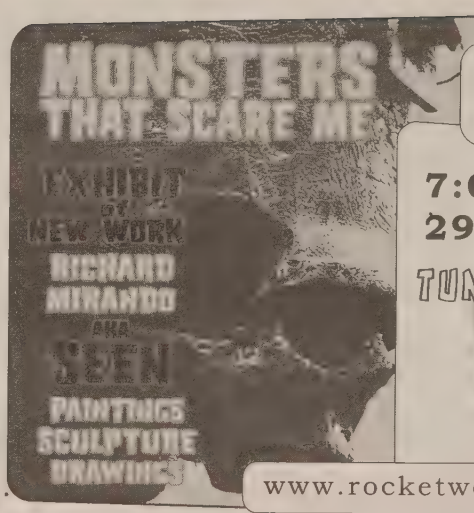

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Pot

From page 20

ical cannabis is coming in from outside the city because it's become perilous and costly to grow in town. "I am concerned about the San Francisco Police Department kicking in the door because of their past cooperation with federal officials," he says.

San Francisco's proposed dispensary regulations offer no specific protections for grow collectives. City supervisors are debating cultivation limits. The regulations attempt to protect dispensaries under state law by defining them as "any association, cooperative or collective of ten more qualified patients or primary caregivers that facilitates the lawful distribution of medical cannabis."

Some dispensaries have become grow collectives to comply with the law. But Hector says his collective, which does not run a retail operation, has no intention of registering with the city and revealing the location of its grow. To do so would be too dangerous and expensive. "We are not going to pay $7,000 in permitting fees to give away free marijuana to hospices," Hector says.

On the road

Antie M still has to get his cannabis into the city. We load up his vehicle with several pounds of dried, manicured bud and head into San Francisco. "I've got some Trainwreck," he says on the phone to a dispensary manager. "It's very sparkly."

State law allows eight ounces of medical cannabis to be transported for each patient but doesn't explicitly permit sales to dispensaries. Each county has different limits and interpretations by law enforcement. They could seize the cannabis and arrest us.

Antie M asks me to keep an eye on the speedometer. He says he learned to abide by motor vehicle laws after he was stopped once for running a stop sign with two pounds of pot in the car. We drive like model citizens. I watch for police. Near San Francisco City Hall, we get stuck in heavy traffic. As we approach the dispensary, I ask Antie M please not to make an illegal left-hand turn.

We arrive without incident, park legally, and walk into a dispensary. It's evening, and the place is almost empty. We sit behind the counter, and Antie M and the clerk look at the cannabis under the microscope. It shows no sign of rot or pests and shimmers with droplets of resin. "Beautiful job; well done," the clerk says.

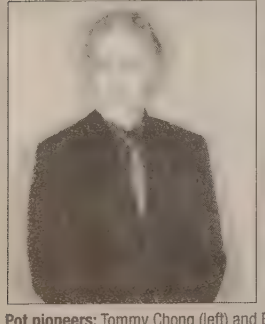
The room is pungent. Purchasers come and go. A patient asks for Trainwreck and is told they'll have it soon. It takes Antie M almost an hour to find a scale large enough to weigh his cannabis; the triple beam scale is too small. We finally find a larger scale to weigh the crop. The buds weigh eight and a half pounds.

Antie M agrees to a price of $3,600 a pound. He is pleased to discover that while most of his plants yield an average of one and three quarter pounds of buds, he has just sold a plant that yielded almost three pounds.

He steps into an enclosed alleyway behind the dispensary and loads the transparent bags of cannabis into a bucket. The dispensary owner pulls the bucket up to his second floor office and sends down $5,000 in cash. The rest of the cannabis will be sold on consignment.

Antie M puts the cash in a bag and heads back up to Green Mountain Farm, where the harvest continues. ❖

Ann Harrison (ah@well.com) is a San Francisco–based science and technology reporter.



Pot pioneers: Tommy Chong (left) and Ed Rosenthal will be at the fair.

STONER NATION

This weekend's Wonders of Cannabis fair promises to confirm what many San Franciscans already believe: Green is good — especially when it comes to buds. The fair's more than 60 exhibits and booths will feature hemp-infused skin-care products, clothing, candy, and an abundance of baked goods; a screening room featuring three new bud-based films; and a glass pipe gallery; as well as free legal advice to answer those nagging questions about what to do when the big bust finally happens. The festivities will "wrap up" with a rolling contest, evoking a pre-bong era when joints were the easiest way to get high. *11 a.m.–7 p.m., Golden Gate Park, County Fair Building, near Ninth Ave. and Lincoln, SF. $20 per day, $30 for weekend pass. (510) 533-0604, ext. 4; www.wondersofcannabis.com.* (Kelsey Rigg)

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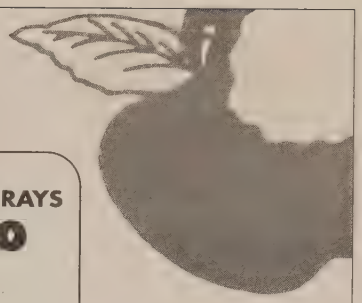

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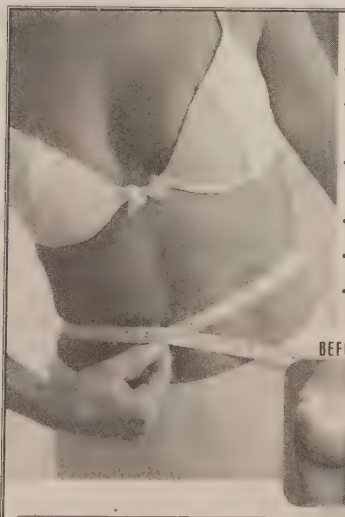

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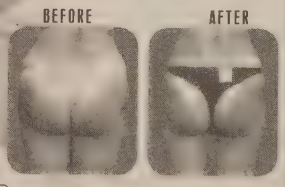

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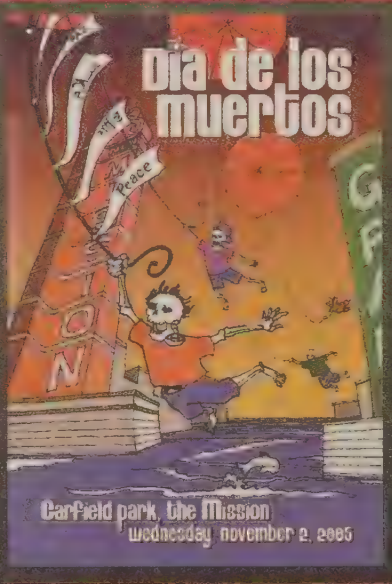

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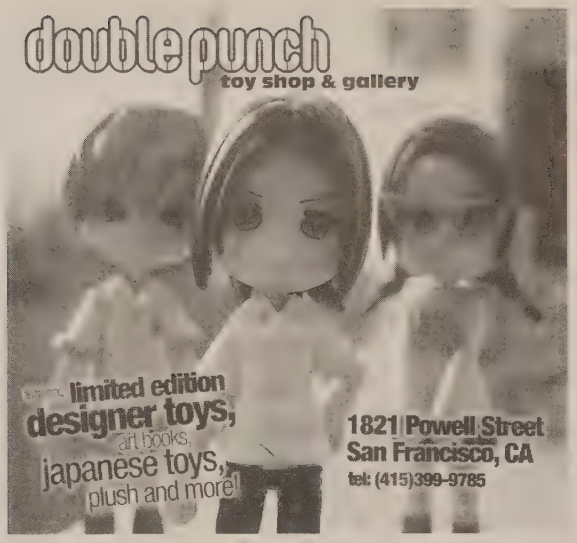

Charge cars

Local car hackers help San Franciscans plug into the future.

By Forrest Caskey

It stealthily passes you on the road, polluting the air with nothing more than a low hum. You pull up closer, cautious of this anomaly, and notice not only the absence of lung-charring exhaust but also that it altogether lacks a tailpipe. "That's an SUV?" you ask as you remind yourself that you just paid almost three bucks a gallon to fill your own vehicle's tank.

If you weren't already disenchanted with America's unhealthy romance with oil, you probably are by now — especially with new forms of fuel progressively proving to be cheaper, more available, and all around better for you and your car. Biodiesel allows you to fuel up basically for free at your local burger joint. Compressed natural gas is going for $2 a gallon, with the added bonus of producing zero emissions, and driving a nonpolluting vehicle grants you free passage through bridge tollbooths. And the simple technology surrounding electric-powered vehicles (also called EVs) is causing locals to kick the gas habit for good.

"By converting to electric, a new car need not be manufactured," says **Larry Rhodes** (749 Moultrie, SF. 415-550-8585), a renegade car hacker who, for a fair price, will convert you favorite car's engine into an electric one. Rhodes mostly converts old Rabbits, Geos, and other resurrected compact cars at their owners' garages for around $3,000, or he will give them free advice on how to install the electric engine themselves. Down in Santa Cruz, **Electro Automotive** (POB 1113, Felton, CA 95018-1113. 831-429-1989, www.electroauto.com) has been converting cars, trucks, and SUVs for 26 years. These two resources offer great do-it-yourself advice as well as cheap and helpful service, if need be.

It used to be that EVs were available from a number of manufacturers, because California had strict laws requiring that by 2003 a portion of all cars for sale be zero-emission vehicles. But ever since California's zero-emissions laws were repealed in 2003, EV availability has diminished. According to www.dontcrush.com, the car companies not only stopped manufacturing EVs but also went as far as to smash all electric cars on their lots, as well as to seize and destroy all EVs in the possession of leaseholders.

Why did this happen? Well, imagine how oil companies, which joined forces with car companies to fight the suit that lead to the repeal of zero-emissions laws, feel about cars, trucks, and SUVs that don't require $40 of gas a week. EVs, however, can plug into a washing machine outlet and go for the next 50 miles, costing just 1¢ per mile. Or what about parts manufacturers, which are often owned by car companies? With electric cars, head gaskets, fan belts, spark plugs, mufflers, smog checks, oil changes, and grease-stained mechanics all become distant headaches, with your only concerns being occasional battery replacements, flat tires, and secretly missing the visits to your grease-stained mechanic.

GUARDIAN PHOTO BY MIRISSA NEFF

Batteries included: Car hacker Larry Rhodes gets behind the wheel of his electric Geo Metro.

Some electric-car owners are going one step further in conservation by charging their cars from their solar-powered homes. Sherry Boschert, who drives an electric SUV around town, boasts, "My car essentially runs on sunshine. I like driving past gas stations, knowing my car isn't spewing gunk into bicyclists' faces."

One of the biggest gripes about electric cars is that their range is limited. Back in the day of the Ewings and the Carringtons, this argument might have had some merit. Today, however, the average commuter drives 30 miles per day, while the average battery system fuels an electric vehicle for more than 50 miles per charge. Commuter favorites such as Oakland, San Jose, Fremont, Berkeley, and bustling Mill Valley are all within reach. Wine-tasting hubs in Sonoma and Napa, hiking destinations at Mt. Tamalpais and Muir Woods, and sunnier beaches up in Stinson and down in Half Moon Bay all fall within the 50-mile radius as well.

The recent popularity of electric vehicles has prompted many places around the Bay Area to provide electric refueling stations. Fill up for free at **Costco** (450 10th St., SF. 415-626-4288). Or recharge while you park (most parking lots and garages have outlets). For longer trips, pull over at an RV park or go to www.evchargernews.com for a list of charging locations along the interstate.

And if you're ready to toss your engine and gas tank, keep in mind that car hacking is no more difficult than changing a tire. Web sites such as www.evsource.com and www.eaaev.org will guide you through the home installation process. Sign up at www.evdl.org to find local car hackers who would be more than happy to convert your car for free, their payment being the satisfaction of one less deposit in the oil companies' bank accounts. ❖

BizTips

Pedal for less Savvy cyclists and sports enthusiasts should head over to the third annual **San Francisco Veloswap and Sports Expo,** held at the Concourse Exhibition Center (635 Eighth St., SF. www.veloswap.com/expo) Oct. 29, from 9 a.m. to 5 p.m. The trade show offers bargains on new and used cycling, triathlon, and snow sports equipment. Proceeds from the expo help local cycling advocacy nonprofits. Tickets cost $8 cash at the door, or $6 in advance online or from local retailers. (Kristina Peterson)

No corporations allowed The Small Business Network of San Francisco will hold its 21st-anniversary dinner Oct. 27 at the Marines' Memorial Club (609 Sutter, SF., 415-673-6672) to celebrate this year's crop of prizewinners. The two Small Business Owner of the Year awards will be presented to Chris Martin of the Cannery and Virginia Donohue of Pet Camp. William R. Pailhe, the owner of Clown Alley, and Scott Hauge, the president of Small Business California, will also be honored. (Peterson)

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techsploitation by annalee newitz

Patents kill

I just got a shot, and I'm all full of nice flu vaccine. Of course, now that flu shots are freely available — unlike last year, when massive shortages meant I went without one — it turns out they aren't going to help much. Sure, they'll protect against those crappy old common viruses, but they're not going to do shit against avian flu. And avian flu is the one everybody is predicting will usher in the next scary pandemic.

That's why I tried to order some Tamiflu, an antiviral drug, on the Internet. I wasn't sure whether it was sold to me legally. But imagining that it was on its way gave me the warm feeling of safety I associate with the ebbing of paranoia — just like when I stockpiled a bunch of water, canned food, and candles for "emergencies." I kept picturing this nightmarish, flu-induced apocalypse in which only the people with Tamiflu survive. Then I found out my Tamiflu wouldn't be coming. Apparently all the gray-market pharmacies are cracking down and asking for legitimate prescriptions. Plus, doctors in Vietnam are reporting that avian flu is becoming resistant to Tamiflu. Relenza, another antiviral, may be our only hope.

So far I've resisted the urge to order pseudolegal doses of Relenza too.

All this is moot in developing nations, where few people have access to flu shots or antivirals, even if they could get prescriptions. Swiss pharmaceutical megacorp Roche owns the patent on Tamiflu and refuses to give it up, which means companies that can't pay hefty licensing fees aren't able to manufacture the stuff. Roche claims it'll be able to stock the entire world with Tamiflu in the event of an emergency. And if you believe that one, I've got some dot-coms to sell you.

> I kept picturing this flu-induced apocalypse in which only people with Tamiflu survive. Then I found out my Tamiflu wouldn't be coming.

In India, where a pandemic could be deadlier than the recent tsunami, pharma geeks are taking matters into their own hands. Cipla, an Indian company famous for reverse-engineering popular patented drugs like Viagra, has vowed to have a generic version of Tamiflu, called oseltamivir, on the market within months. Roche reps have denied that it would be possible for Cipla to reverse-engineer the drug so quickly, but Cipla chair Dr. Yusuf Hamied told the *New York Times* that scientists at his company had already completed the process. Meanwhile, lawyers at Roche say they're not ruling out suing for patent infringement, even though international laws allow for suspending patents in times of emergency.

The problem is that we don't have the emergency yet, and so technically Cipla is infringing. But when exactly should these patent laws be suspended? After the pandemic is in full force? By that time it will be too late: People will be dying in droves, and it could take a year to reverse-engineer and manufacture the drug.

I think my point is obvious. There is something profoundly unjust about the patent system, especially when applied to drugs that save lives. Lawrence Lessig and other intellectual property reformers have made this point before, but it seems particularly salient now. Pandemics are just one example of how current exemptions to patent laws aren't enough. People need access to patented pharmaceuticals now, not when the emergency hits. I understand Roche wants to make money, but it's held the patent on Tamiflu for more than a decade. Now it's time to share — and save lives in the process.

On top of the whole killing-people thing, overly restrictive patent laws also artificially retard the process of innovation. If Cipla had been allowed to use some of the techniques pioneered by patent holders, it might have invented a better version of Tamiflu by now — one that would defeat avian flu.

One possible way to address this problem would be to create a class of drugs that could only be released under some kind of compulsory patent license. This would force companies to license their drugs, although they'd still get compensated. Since most pharma companies already make their drugs available at reduced rates in developing countries, one could imagine reduced rates on the license for developing nations too. Drugs that prevent pandemics, for example, would clearly be suitable for the compulsory license. So would drugs for diseases, like AIDS, that afflict millions.

Pharmaceutical companies would still be able to make big bucks on frill quality-of-life drugs like Viagra and Valium. Cosmetic drugs would become the cash cows, strictly patented, while crucial, life-saving drugs would be set free. I'd be happy to pay a little more for my next dose of Viagra today if it meant that some guy in India could reverse-engineer an antiviral tomorrow. ❖

Annalee Newitz (freethedrugs@techsploitation.com) is a surly media nerd who wonders if she's going to have to go to India to get her oseltamivir. Her column also appears in Metro, *Silicon Valley's weekly newspaper.*

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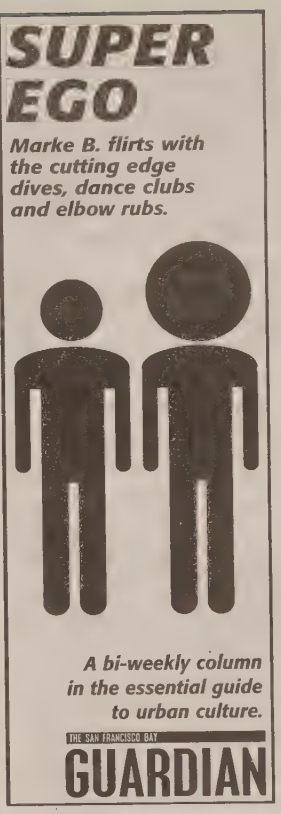


alt.sex.column by andrea nemerson

Hot secs

Dear Andrea:
My manager is leaving at the end of the month. I'm pretty sure from hints that he's dropped that he's into S-M, particularly whipping. I'm attracted to him, and I believe it's mutual. I'm not interested in pursuing a dominant-submissive relationship with him but am definitely interested in having a one-off because *(a)* he's my boss, *(b)* he's kinky, *(c)* he's my boss. I'd like to initiate an encounter between us, preferably on his last day at the office, but I am new to the scene and I'm not sure how to go about it.

Love,
Ms. Secretary

Dear Sec:
Two things come to mind when I think about Secretary, *starring the unaccountably attractive Maggie Gyllenhaal, who has a face like a none-too-bright six-month fetus, and the creepy-sexy James Spader, who is at this point indistinguishable from the waxwork simulacrum of himself that undoubtedly exists in some museum somewhere, but I kind of dig him anyway:* (a) *it was hot and* (b) *it was fiction.*

I was listening to a colleague-friend give one of my favorite talks this weekend, the one about acceptable and unacceptable objects of desire and how they shift over time and space, and I thought about Secretary *too. "Think about Bill Clinton and Monica Lewinsky," my friend said. "Where we are right now (San Francisco in particular, but any blue-state bastion with a women's studies department will do), the socially acceptable response was, 'Oh! She's just an intern! Think of the power imbalance! Uncool! Unclean! How could she give consent when he was so powerful and she was so lowly?' But what do you think was really going on for 22-year-old Monica, on her knees in front of Superpower Man? What do you want to bet that the power imbalance was exactly what was hot for both of them?"*

> He is still your boss, and it could go poorly for him to be found in the supply closet, whaling on the clerical staff with a ... what exactly?

More fantasy, of course. We have no idea what was really going through either of their heads (well, hers maybe, but that's not what I meant!), and it doesn't really matter, since we're just using them as puppets called "Bill" and "Monica," not seriously examining the ethics of seducing interns or flashing your thong at the leader of the free world, depending. I liked your list, and certainly trust you to know what's hot for you and why, but let's remember that this is neither a quirkily erotic indie movie nor a puppet show; it's part of your actual life and his, and it has consequences. Hot as a last-day quickie may sound to you, chances are he will be a little busy that day — plus, until all the paperwork is done, he is still your boss, and it could still go rather poorly for him to be found in the supply closet, whaling on the clerical staff with a ... what exactly? Unless he's far kinkier than we ever suspected, he will not have his gear with him. Unless you want to get spanked with a three-hole punch while bound with extension cords and blindfolded with Post-its (wait — this is sounding kind of hot, isn't it?), maybe you'll want to wait.

Look, give him a break. Let him pack up his stuff and make his good-byes like a grown-up, and then corner him very late in the afternoon, just as he's leaving, and tell him you're sorry to see him go and you wonder if he'd like to get together sometime. Ask if he likes indie movies. Tell him you really dug Secretary. *Really, really dug it, you know? That should work. To tell you the truth, I have some reservations about a boss who would drop hints about his kinky sex life around the office. That seems kind of, well, actionable to me, plus just kind of indiscreet in an icky way. But hey, he's your fantasy, not mine.*

One thing people who know nothing about S-M (I'm not necessarily talking about you here, Sec) might miss about Secretary *is that Gyllenhaal's character's initiation into the joys of submission isn't exactly the way it goes down most of the time. In real life, at least where there's an organized "scene" with rules and regs and a public image to maintain, no mysterious and compellingly attractive Mr. Grey would, all unannounced and uninvited, order our heroine to bend over for a spanking, thus unleashing her deep longing to find freedom through submission and so on. Instead he would have invited her to a "munch," where they could negotiate their scene, choose a safe word, and exhaustively disclose their physical limitations ("I have hypoglycemia, you'll have to feed me," "I had tennis elbow, but I think it's better now"), emotional vulnerabilities, and time constraints. Then they would shake hands and agree to meet at his place on Friday evening to "play." Safer, more ethical, and much, much more boring.*

Love,
Andrea ❖

E-mail Andrea Nemerson at andrea@altsexcolumn.com.

FOOD & DRINK

The bread line

By Paul Reidinger

It would take a heart of stone to read travelers' accounts of modern Vietnam and not feel, somehow, a pulse of hope. Around the lakes of central Hanoi (where a young John McCain was dunked after his warplane was shot from the skies in the late 1960s), people now jog and eat lunch amid handsome landscaping; there and elsewhere in the land, tourism thrives, and coffee is grown for export. This last, I must say, gives a slight shiver, for Vietnam, as a neighbor and longtime adjunct of China, is tea country. Coffee, like bread, seems French, and while Vietnam had more than a century's colonial experience of the French and is surely one of the most Frenchified nations in Asia, one would not care to go there and find the hotels serving brioche and café au lait, though I suppose many do.

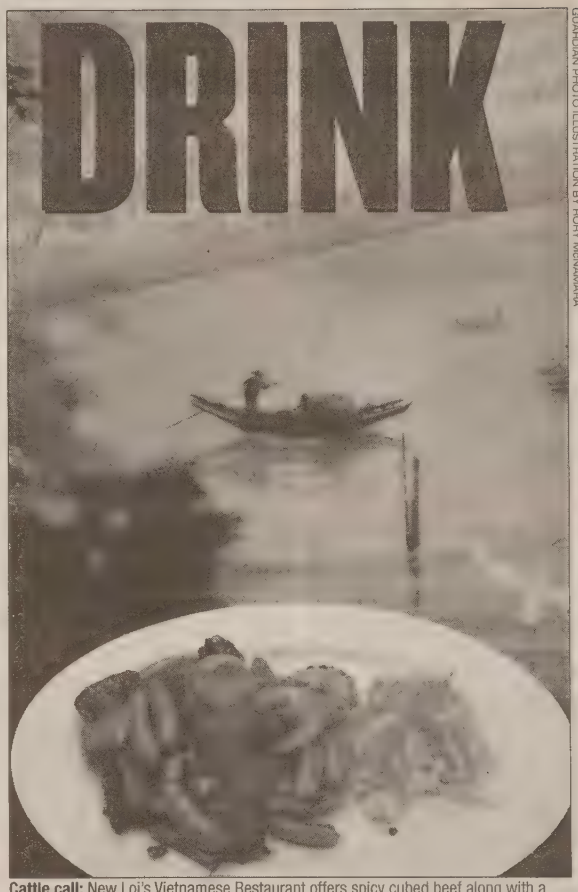
The absence or presence of bread is, in fact, one of the more conspicuous lines of demarcation between Asian and European restaurants in this city. If you pop into any French or Italian place, any German or Polish or Hungarian place, any American place, you will almost certainly find yourself peering into a basket of complimentary bread in short order. Most high-end Chinese and Vietnamese and Thai places, by contrast, don't have bread to bring you even if you ask for it.

Among the chief exceptions to this rule is the Vietnamese sandwich, which is basically a split baguette laden with Vietnamese-style meat (lemongrass beef, et cetera), along with shredded carrot, fine rice noodles, nuoc nam, and other such accents typical of Indochina. Vietnamese sandwiches have been a vogue item hereabouts for several years (in part, no doubt, because of their modest cost), and while they can be had at all sorts of places around town, there is probably no better place to sample them than New Loi's, a combination sandwich shop, pho house, and family-style Vietnamese restaurant at the confluence of the Taraval Street restaurant row and 19th Avenue, that ever-flowing river of automotive traffic between the peninsula and the Golden Gate Bridge.

New Loi's represents no challenge to such spots as Dragonfly or the Slanted Door. It has no pretensions to "contemporary" or "California-Vietnamese" cooking, yet the food is fresh and vibrant, the look handsome in its simple way, and the spirit of the place unmistakably festive. And your options, if not exactly upscale, are broad enough to make satisfaction likely, even if you are part of an opinionatedly heterogeneous group.

We (a small group of varied opinionatedness) opened dinner with a set of sandwiches — five-spice chicken and barbecue pork ($2.50 each, and how cheap is that?) — in part from curiosity but mainly because we were ravenous. And they did not disappoint; for that kind of money I suspected they might turn out to be dainty, fingery little things, like the cucumber sandwiches at an English tea, but they turned out to be Subway-size, with tender, well-seasoned meats and — even better — creamy-soft fresh French bread. As with so many other sublime foods, fresh bread's season is brief, often lasting only a few hours. After that, you are looking at panzanella or bread crumbs, but if you hit the window, you will be transported. New Loi's is careful about keeping this window open. (There is also a barbecue beef sandwich, also good but mysteriously costing, at $2.75, an extra quarter. The pork is better anyway.)

The rest of the evening menu is one of those classic Asian-restaurant multipage potpourris that, like cable TV and Baskin-Robbins, offer so many choices as to induce headache. Luckily we found several set menus, including one for two people ($19.95) that ran to five courses. The first was a round of imperial rolls, deep-fried but worth the calorie penalty. Then: soup. We were promised a minced-seafood variety but were served what seemed to be an egg-drop soup with flecks of shiitake mushroom. No matter.



GUARDIAN PHOTO ILLUSTRATION BY RORY MCNAMARA

Cattle call: New Loi's Vietnamese Restaurant offers spicy cubed beef along with a host of other Indochinese delicacies.

My companion did not care for the main dish, a salmon filet bathed in a slightly sweet-acrid sauce of garlic and chili. It would have helped if the large plate of garlic noodles had come with the salmon or at least followed not long after; instead, because of the swelling crowd, the noodles came limping along about 10 minutes late, which made them, essentially, the starch course despite their tastiness. By the end of that, we were relieved that dessert consisted perfunctorily of banana ice cream, served in little glass cups like dwarf champagne coupes.

All around us: a potpourri of table-seekers (plenty of families with small children) and a potpourri of dishes flying from the kitchen. I did not see anyone enjoying the papaya-beef salad ($6.25) — shreds of papaya and carrot overlain by flaps of grilled meat — and I could not be sure whether any of the soup tureens contained the chicken noodle ($5.25), a wallop of intense broth, strips of grilled boneless bird, bamboo shoots, fresh mint, and a thick carpet of vermicelli, that puts to shame the canned Campbell's concoction with which it shares a name. It's the kind of soup whose last drops you like to mop up with bread, if you have any. Tip: Save some of that sandwich! ❖

New Loi's Vietnamese Restaurant. *890 Taraval (at 19th Ave.), SF. (415) 566-2985. Daily, 11 a.m.–10 p.m. Beer and wine. MasterCard, Visa. Noisy if full. Wheelchair accessible.*

Without Reservations

Hungry mind

Was it wise to visit the new de Young Museum in Golden Gate Park while experiencing slight hunger pangs? Could such circumstances have led to a de-mellowing of one's judgment, the core of which is that the building is not just inconceivably ugly on the outside but is, within, a soul-chilling cross between an airport lounge and a jail, a hell of angularities and hard surfaces devoid of human reference, except for the names of rich donors etched high on practically every wall?

For an extra charge, I wondered, *could you have your rich person's name displayed in neon? And why was FedEx not asked to kick in, perhaps for a modest mention in the name of the museum itself? The FedEx de Young: why not? They do this at football stadiums, don't they?*

Of course, I was growing hungrier as I thought these deep and subtle thoughts. Hunger does make the heart grow ... not fonder. There is a café somewhere in that great, copper-clad hog pen of a building, but I dislike the captive-audience posture (limited choices, high prices, and if you don't like it you can hoof it the half mile to the nearest alternative) and drank some water instead — the bubblers are free of charge and of donors' names — hoping to hold on.

If the de Young had been moved to the city center, as would have been the case in a civilized country, the hunger-plagued visitor might have had a few extra options in eateries beyond the immediate control of the museum, not to mention the possibility of coming and going by convenient, frequent public transport. And the museum itself would have benefited from the nearby presence of other museums and institutions of culture. Museums belong in the hearts of cities (the Civic Center, the Moscone Center), not in cities' great parks, those oases of wild green that keep us from losing our minds completely in overstimulating urban environments. To subject a public park to years and years of construction horror — noise and dust and rumbling trucks, and now the Academy of Sciences across the concourse has been demolished and must be rebuilt — is to pervert the central mission of the park as refuge. Our choices in these matters have been disastrous, and revealing, though not surprising.

I do like the tower, at least as a lookout post. From the observation deck, the park appears to be serene and undisturbed — at least if one overlooks the wreckage across the concourse — and there is the additional grace of the twisted tower's disappearing from the prospect when one stands inside of it, gazing out, with thoughts of grazing.

Paul Reidinger
paulr@sfbg.com

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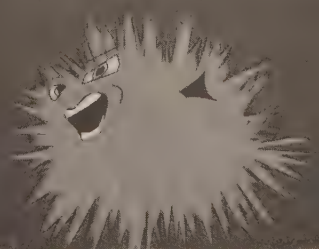

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cheap eats by dan leone

Thing is ...

Dude, the chicken farmer said to his or her self, you have a name. He or she showed me (or us) where, over a year ago in this column, while announcing my sex-change operation (or ear piercing), I told my nephew that Dan would henceforth be short for Danielle, not Daniel.

Some folks have started calling me Dani. I like this. I don't know how they're spelling it in their head, but I see it with an *i*, with a smiley face over the *i*.

The hard part is the pronoun. People have been asking me and I don't know what to say. On my last trip to Idaho, with the northern lights (remember?), someone asked again. Am I a *he* or a *she*? I hemmed and hawed and then seriously suggested *it*. The company seemed unanimously appalled.

"I hate it when people refer to their pets as 'it,'" one woman said.

"Do the pets themselves mind very much?" I asked.

"But you're not an animal," someone else said, and, when I begged to differ: "Well, you're not a thing." They made a face, saying the word *thing*.

What's wrong with things? Some of my favorite things are ... things. I can't speak for Muffy and Spot, but I for one would be proud to be associated via the impersonal pronoun with, for example, butter.

Duct tape. Thermoses. A log. Road map. Red sneakers. Your vibrator.

I can't speak for Muffy and Spot, but I for one would be proud to be associated via the impersonal pronoun with, for example, butter.

Again, and I don't want to belabor the point, but we think we're such hot shit. And some of us think that only us'ns and the other animals are hot shit. To me it's all the same. Rocks, minerals, chickens ... Russell.

Now there was by chance at this same table in Idaho a gender studies prof from LA, and she pointed out that there are new pronouns by which genderqueer peoplepersons might more sensitively be identified. Sie is gender neutral for he/she, hir for his/her. And then there are variations on that, like zie (in case sie sounds too much like she).

I think this is great. I'm all for inventing new words, as you know. However, these ones don't do justice, I don't think, to my own personal sense of clownishness. Succinctness is not my style. I ask: Can the cat who brought you the word "landlordladyperson" start referring to his or her self as sie?

Plus, while sie and hir certainly address the need for nonsexist, non–gender specific personal pronouns, I find them completely insensitive to another subset of humanity: the struggling self-employed writer who gets paid per word, and for whom awkward constructions such as "his or her" are a godsend.

This isn't me, by the way. I just always prefer taking the scenic route, whether by foot, car, or syntax. The more awkward and convoluted, the better. In my book.

Anyway, let me rest my case here 'cause I know you're getting hungry. Me and Earl Butter (who calls me Dani but refers to my purse as a "manbag") were taking the scenic route across the Mission. It was Litquake night. We were already lit, by rum, and in a more musical mode, making our way to Crawdad de la Cooter's for a jam session.

There, on the corner of Folsom and 24th, where the great El Pollo Supremo used to stand, stood something else entirely. La Parilla Grill. They're still firing up a shit load of chickens in the window, but they also have burritos and tacos.

In we went. Quarter chicken for Earl, with corn tortillas, one side and a drink ($6.19), and a pollo burrito for me ($5.19). The chickens is about the same, only smaller I think, the salsa's not as good, and the burrito was not all that half bad. But: $5.19? $6.59 for carne asada?

Without chips?

Do any particular three words come to your mind? Three come to mine: Fuck that shit.

My other idea, back to me, was going to be Ellie, for the rear end of Danielle. Not after Ellie Mannette, who practically pretty much invented steel pan as we know it. Or yeah, that too, but more to honor the two little letters, *l* and *e*, which turn Daniel into Danielle. And, and this is a big *and*, they also so happen to initialize my steel stage name, Lord Exister. Or I should say: Ladylordperson Exister.

Neno, Nancy, Dad, Dear Reader, I'll give you a week to weigh in: Dani or Ellie (either way short for Danielle), and then we'll go ahead and change my byline. ❖

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Testing your metal

Dead dolphins aren't tuna's worst PR problem anymore; methylmercury is. According to the Mercury Policy Project, at least 1 in 20 cans of "white" tuna contain a mercury concentration of one part per million, a level considered unsafe by the Food and Drug Administration for human consumption.

There are drawbacks to being high up in the food chain. One of them is being a sort of repository for toxins picked up by the links lower down. This is known as "bioaccumulation," which can bring with it "biomagnification," in which a toxin's potency multiplies as it ascends the chain. Humans certainly suffer from these effects. Albacore (a.k.a. white tuna) do too. Albacore are larger, and live longer, than most of the tuna family. That's why white tuna is under advisory for consumption, while skipjack (the tuna usually used in chunk and chunk light cans) isn't. Yet.

Mercury contamination is a result of pollution. Tuna, being not the only fish in the sea, is not the only fish with a mercury problem. Because it's the most widely consumed fish in the United States, though, it's in the spotlight. According to Consumeraffairs.com, "Canned tuna is consumed in 90 percent of American households and accounts for over 20 percent of US seafood consumption." (Just because you get your tuna in nigiri form doesn't mean you're any less at risk, by the way.) As knowledge of tuna's tainted status spreads, shrimp is edging out tuna as the most-eaten seafood. Which presents its own set of boondoggles. (See the Food Snoop, 2/4/04.)

> Just because you get your tuna in nigiri form doesn't mean you're any less at risk.

According to the FDA-EPA Web page "What You Need to Know About Mercury in Fish and Shellfish," women who might become pregnant (ever), nursing mothers, and young children should not eat "Shark, Swordfish, King Mackerel, or Tilefish because they contain high levels of mercury." The FDA goes on to say that it's fine to eat six ounces (the size of an average can) of albacore per week.

A form of mercury that has been altered by bacteria or chemical reactions, methylmercury is more easily absorbed by living tissues and not so easily flushed out. It's released into the environment as a by-product of various industrial processes, especially via coal-burning power plants and waste incineration. It's estimated that mercury levels in the environment have increased 200 to 500 times over the past century, and that they have risen at least 1.5 percent per year since 1970 (according to a 1997 California Communities Against Toxics study). Methylmercury in concentration is a neurotoxin that damages the nervous system and can cross the placenta to cause brain damage in a fetus. At least, that's what we know about it so far.

If you're anxious to find out more about mercury levels in various fish, take a look at the FDA Web site's table "Mercury Levels in Commercial Fish and Shellfish" (www.cfsan.fda.gov/~frf/sea-mehg.html). Want to test your own mercury level? The Sierra Club offers $25 kits. If you're interested in also putting the brakes on the accumulation of mercury in the world's waterways and environment, the club (www.sierraclub.org/mercury/get_involved) offers ways to get involved. The Mercury Policy Project has some information on advocacy efforts (mercurypolicy.org).

California is making some efforts, if not to stem industrial fallout, at least to prevent ignorance of its effects. In June 2004, Attorney General Bill Lockyer filed suit against the three largest national canned-tuna companies — Tri-Union Seafoods, maker of Chicken of the Sea; Del Monte, maker of Starkist; and Bumble Bee Seafoods, maker of Bumble Bee — for "failing to warn consumers that albacore and light tuna contain mercury, known by the state to cause reproductive harm and cancer." Even before that, in 2003, Lockyer filed suit against major restaurant and grocery chains to force them to "post 'clear and reasonable' consumer warnings about exposure to mercury in shark, swordfish and tuna." The suit against the restaurant chains was settled in February of this year; places like Red Lobster and the Cheesecake Factory (among many others) now will have to post easily visible signs warning consumers of the risk of mercury contamination inherent in eating certain fish. Perhaps, eventually, that will be shortened to a phrase familiar to smokers: "Fish Kills." ❖

E-mail Masha Gutkin at lydialeapfrog@yahoo.com.

FOOD & DRINK

Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
¢ less than $7 per entrée
$ $7–$12
$$ $13–$20
$$$ more than $20

Critic's choice

Maverick holds several winning cards, including a menu of first-rate New American food, a clutch of interesting wines by the glass and half glass, and a handsome, spare Mission District setting discreetly cushioned for sound control. (PR, 9/05) 3316 17th St. (at Mission), SF. 425-8538. **American,** L/D, $$, AE/DS/MC/V.

Recently reviewed

O'Reilly's Holy Grail, a redo of the old Maye's Oyster House that strikes harmonious notes of chapel and lounge, serves a sophisticated and contemporary Cal-Irish menu. (PR, 10/05) 1233 Polk (at Sutter), SF. 928-1233. **California/Irish,** BR/L/D, $$, AE/DS/MC/V.
Range recaptures the dot-com spirit of 1999 with its generically edgy postmodern look, but the food at its best is honest and spirited. The coffee-rubbed pork shoulder, a variation on mole, is a one-in-a-million dish. (PR, 9/05) 842 Valencia (at 19th St.), SF. 282-8283. **California,** D, $$, MC/V.
Xiao Loong elevates the neighborhood Chinese restaurant experience to one of fine dining, with immaculate ingredients and skillful preparation in a calm architectural setting. (PR, 8/05) 250 West Portal (at 14th Ave.), SF. 753-5678. **Chinese,** L/D, $, AE/MC/V.

On the cheap: Mexican

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable flavors here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. And for those weekday take-out lunches, there's **Maya (Next Door),** a taquería that operates to the left the host's podium. (PR, 8/04) 303 Second St. (at Folsom), SF. 543-6709. **Mexican,** L/D, $$$, AE/DC/DISC/MC/V.
Mijita shows that Traci des Jardins can go downmarket with the best of them. The Mexican street food is convincingly lusty, but in keeping with the Ferry Building setting, it's also made mostly with organic, high-quality ingredients. (PR, 4/05) 1 Ferry Bldg. #44, SF. 399-0814. **Mexican,** B/L/D, ¢, AE/MC/V.
Papalote Mexican Grill relieves our Mexican favorites of much of their fat and calories without sacrificing flavor. Surprisingly excellent soyrizo, aguas frescas; sexily varied crowd. (PR, 11/02) 3409 24th St. (at Valencia), SF. 970-8815. **Mexican,** L/D, $, AE/MC/V.

Downtown, Embarcadero

844 brings Daniel Olivella's Catalan cooking to al fresco–friendly Belden Place. The salt cod–studded menu is stronger in first than main dishes. Frenchy desserts. (Staff 44 Belden Pl. (near Pine), SF. 986-6287. **Catalan,** L/D, $$, AE/MC/V.
Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid. (Staff) 56 Gold (at Sansome), SF. 433-6300. **American,** L/D, $$$, AE/DC/DISC/MC/V.
Boulevard runs with ethereal smoothness — you are cosseted as if at a chic private party — but despite much fame the place retains its brasserie trappings and joyous energy. (PR, 12/03) 1 Mission (at Steuart), SF. 543-6084. **American,** L/D, $$$, AE/DC/DISC/MC/V.
Brindisi Cucina di Mare cooks seafood the south-Italian way, and that means many, many ways, with many, many sorts of seafood. (PR, 4/04) 88 Belden Pl. (at Pine), SF. 593-8000. **Italian/seafood,** L/D, $$, AE/MC/V.
Cortez has a Scandinavian Designs–on–acid look — lots of heavy, weird multicolored mobiles — but Pascal Rigo's Mediterranean-influenced small plates will quickly make you forget you're eating in a hotel. (PR, 10/03) 550 Geary (at Jones, in the Hotel Adagio), SF. 292-6360. **Mediterranean,** B/D, $$, AE/DC/DS/MC/V.
Fleur de Lys gives its haute French cuisine a certain California whimsy in a setting that could be the world's most luxurious tent. . There is a vegetarian tasting menu and an extensive, remarkably pricey wine list. (PR, 2/05) 777 Sutter (at Taylor), SF. 673-7779. **French,** D, $$$, AE/DC/DISC/MC/V.

North Beach, Chinatown

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (PR, 2/01) 15 Columbus (at Montgomery), SF. 956-5528. **Italian,** L/D, $, MC/V.
House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Ofs, 1994) 919 Kearny (at Columbus), SF. 421-1429. **Chinese,** L/D, ¢.
Rico's touts its salsas, and they are good, but so is almost everything else on the mainstream Mexican menu. (PR, 9/01) 943 Columbus (at Lombard), SF. 928-5404. **Mexican,** L/D, ¢, AE/MC/V.

SoMa

Basil A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (Staff) 1175 Folsom (at Eighth St.), SF. 552-8999. **Thai,** L/D, $, AE/MC/V.
Chez Spencer brings Laurent Katgely's precise French cooking into the rustic-industrial urban cathedral that once housed Citizen Cake. Get something from the wood-burning oven. (Staff) 82 14th St. (at Folsom) SF. 864-2191. **French,** BR/L/D, $$, MC/V.
Jack Falstaff is the latest stage for James Ormsby, whose menu pays homage to the slow-food movement: There are emphases on the organic, the housemade, the local, and the healthful — and at the same time it's all tasty and served in voluptuous, supper-club-style surroundings. (PR, 4/05) 598 Second St. (at Brannan), SF. 836-9239. **American,** L/D, $$$, AE/MC/V.
LJ's Martini Bar and Grill sits on the second floor of the urban mall we know as Metreon, but its menu of American favorites and international alternatives is stylishly executed and reasonably priced in a sophisticated environment. For lunch, sit on the sunny terrace. (PR, 9/04) 101 Fourth St. (at Mission), SF. 369-6114. **American,** L/D, $$, AE/DS/MC/V.
Oola gives Ola Fendert his own platform at last, and the result is a modern, golden SoMa restaurant with a menu that mixes playful opulence with local standards. (PR, 10/04) **California,** D, $$, AE/MC/V.
Tamal offers inventive Mexican-influenced small plates, including a selection of namesake tamales, in a lonely corner of southwest SoMa. The food can be inconsistent, but the best dishes are wonderful. (PR, 4/05) 1599 Howard (at 12th St.), SF. 864-2446. **Nuevo Latino/tapas,** D, $$, AE/DS/MC/V.

Nob Hill, Russian Hill

Alborz looks more like a hotel restaurant than a den of Persian cuisine, but there are flavors here — of barberry and dried lime, among others — you won't easily find elsewhere. (Staff) 1245 Van Ness (at Sutter), SF. 440-4321. **Persian,** L/D, $, MC/V.
Crustacean is famous for its roast Dungeness crab; the rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (Staff) 1475 Polk (at California), SF. 776-2722. **Fusion,** L/D, $$, AE/MC/V.
The Grubstake might look like your typical Polk Gulch diner — sandwiches and burgers, open very late — but the kitchen also turns out some good mom-style Portuguese dishes, replete with olives, salt cod, and linguiça. If you crave caldo verde at 3 a.m., this is the place. (Staff) 1525 Pine (at Polk), SF. 673-8268. **Portuguese/American,** B/L/D, ¢, cash only.
Persimmon offers a tasty, fairly priced Middle Eastern menu to tourists, theatergoers, and neighbors alike. Excellent hummus. (PR, 9/05) 582 Sutter (at Mason), SF. 433-5525. **Middle Eastern,** B/L/D, $, AE/DC/DS/MC/V.

Civic Center, Tenderloin

A la Turca is a surprisingly stylish spot on a not particularly stylish block. Excellent pides, Turkish beer. (PR, 3/04) 869 Geary (at Larkin), SF. 345-1011. **Turkish,** L/D, $, AE/MC/V.
Gyro Kebab adds to the Turkish presence in the Tenderloin. The signature dish, swordfish kebab, is estimable, but almost everything else on the menu is crisply prepared too. (PR, 4/05) 637 Larkin (at Eddy), SF. 775-5526. **Turkish,** L/D, $, AE/MC/V.
Gyro King has that Istanbul feeling: lots of kebabs and gyros, hummus, dolma, eggplant salad, and of course baklava fistikli for dessert. It's all cheap, and it makes for a good, quick Civic Center lunch. (Staff) 25 Grove (at Larkin), SF. 621-8313. **Turkish/Mediterranean,** B/L/D, ¢, MC/V.
Olive might look like a tapas bar, but what you want are the thin-crust pizzas, the simpler the toppings the better. The small plates offer eclectic pleasures, especially the Tuscan pâté and beef satay with peanut sauce. (Staff) 743 Larkin (at O'Farrell), SF. 776-9814. **Pizza/eclectic,** D, $, AE/DS/MC/V.
Saha serves "Arabic fusion cuisine" — a blend of the Middle East and California — in a cool, spare setting behind the concierge's desk at the Hotel Carlton. One senses the imminence of young rock stars, drawn perhaps by the lovely chocolate fondue. (PR, 9/04) 1075 Sutter (at Larkin), SF. 345-9547. **Arabic/fusion,** B/BR/D, $$, AE/DS/MC/V.

Continued on page 37

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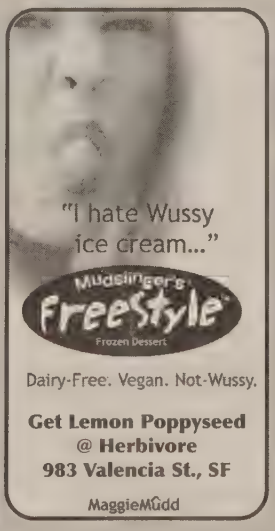

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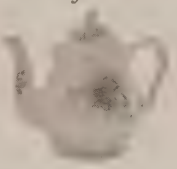

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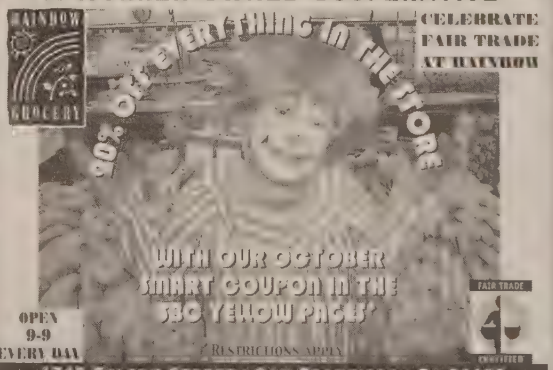

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From page 35

Hayes Valley

Absinthe restyles the rustic foods of southern France into sleek urban classics. No absinthe; have a pastis instead. (PR, 11/03) 398 Hayes (at Gough), SF. 551-1590. **Southern French,** B/BR/L/D, $$, AE/DC/MC/V.

Sauce enjoys the services of chef Ben Paula, whose uninhibited California cooking is as easy to like as a good pop song. (PR, 5/05) 131 Gough (at Oak), SF. 252-1369. **California,** D, $$, AE/CB/DS/MC/V.

Zuni Cafe is one of the most celebrated — and durable — restaurants in town, perhaps because its kitchen has honored the rustic country cooking of France and Italy for the better part of two decades. (PR, 2/05) 1658 Market (at Franklin), SF. 552-2522. **California,** B/L/D, $$$, AE/MC/V.

Castro, Noe Valley, Glen Park

Le Bon Gateau offers pastries, cakes, cookies, sandwiches, and salads in a heart-of-the-Castro setting bright with red paint and social intrigue. (PR, 6/05) 476 Castro (at 18th St.), SF. 621-2767. **Eclectic,** B/L/D, ¢, MC/V.

Fresca raises the already high bar a little higher for Peruvian restaurants in town. Many of the dishes are complex assemblies of unusual and distinctive ingredients, but some of the best are among the simplest. The skylit, barrel-ceiling setting is quietly spectacular. (PR, 7/05) 3945 24th St. (at Noe), SF. 695-0549. **Peruvian,** L/D, $$, AE/DS/MC/V.

Incanto sets the bar a bit higher for neighborhood Italian restaurants. Gorgeous stonework, a chapel-like wine room, and skillful cooking that ranges confidently from pastas to braised lamb shanks. (Staff) 1550 Church (at Duncan), SF. 641-4500. **Italian,** D, $$, MC/V.

La Provence bestows a welcome dash of south-of-France sunshine to an often befogged city. Many fine Provençal standards, including a memorable tarte tropézienne. (PR, 9/05) 1001 Guerrero (at 22nd St.), SF. 643-4333. **French,** D, $$, MC/V.

Thai Chef joins the ranks of top-tier Thai restaurants in the city. Virtually every dish with meat, fish, or poultry is available in meatless guise. (PR, 3/05) 4133 18th St. (at Collingwood), SF. 551-CHEF. **Thai,** L/D, $, MC/V.

Haight, Cole Valley, Western Addition

Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (Staff) 803 Fillmore (at Grove), SF. 440-2828. **Seafood,** D, $, MC/V.

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), SF. 255-7820; 799 Valencia (at 19th St.), SF. 863-3054. **Middle Eastern,** L/D, ¢, MC/V.

All You Knead emphasizes the wonderful world of yeast — sandwiches, pizzas, etc. — in a space reminiscent of beer halls near Big 10 campuses. (Staff) 1466 Haight (at Ashbury), SF. 552-4550. **American,** B/L/D, ¢, MC/V.

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. (Staff) 1607 Haight (at Clayton), SF. 701-9301. **California,** L/D, ¢, MC/V.

Bia's Restaurant and Wine Bar proves hippies know what's what in matters of food and wine. An excellent menu of homey items with Middle Eastern and Persian accents; a tight, widely varied wine list. (PR, 11/04) 1640 Haight (at Cole), SF. 861-8868. **California/Middle Eastern,** L/D, $, AE/DC/MC/V.

Blue Jay Cafe has the Mayberry, RFD, look, and giant platters of Southernish food, including a good catfish po'boy and crispy, fried chicken. Everything is under $10. (PR, 4/04) 919 Divisadero (at McAllister), SF. 447-6066. **American/soul,** BR/L/D, $, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), SF. 931-7427. **Barbecue,** L/D, $.

Burgermeister uses top-grade Niman Ranch beef for its burgers, but nonetheless they're splendid, with soft buns and crisp, well-salted fries. Foofy California wrinkles are available if you want them, but why would you? (PR, 5/04) 86 Carl (at Cole), SF. 566-1274. **Burgers,** L/D, $.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (Staff) 901 Cole (at Carl), SF. 566-3063. **Fusion,** D, $$, AE/MC/V.

Fly could easily host séances, but if your only interest is food and drink you'll be happy too. Good pizzas and small plates; plenty for omnivores and vegetarians alike. Tons of sake drinks to wash it all down. (PR, 1/03) 762 Divisadero (at Fulton), SF. 931-4359. **Mediterranean,** L/D, $, AE/DC/DS/MC/V.

Frankie's Bohemian Cafe has Pilsener Urquell, a Bohemian beer, on tap for a touch of Czech authenticity, but the crowd is young, exuberant, Pacific Heights, het. Follow the crowd and stick with the burgers. (PR, 2/05) 1682 Divisadero (at Pine), SF. 921-4725. **Czech/American,** L/D, $, AE/MC/V.

Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (Staff) 500 Haight (at Fillmore), SF. 255-6000. **Indian,** L/D, $, MC/V.

Winterland borrows the nostalgic name of the onetime ice-skating rink cum music venue that once stood on the spot, but the food is pure — and foamy — Euro avant-garde, served to a glam crowd dressed in shades of SoMa black. For a less vertiginous experience, enjoy the bar menu. (PR, 6/05) 2101 Sutter (at Steiner), SF. 563-5025. **International,** D, $$$, AE/MC/V.

Mission, Bernal Heights, Potrero Hill

Bistro Annex occupies a narrow space like a glorified broom closet and serves a French-inflected, west-Med menu at very low prices. (PR, 5/05) 1136 Valencia (at 23rd St.), SF. 648-9020. **French,** D, $, MC/V.

Cafe Bella Vista brings a stylish touch of Cataluña to the Inner Mission. Excellent gazpacho and tortilla española. The interior decor is sleek and modern, though the space itself seems slightly squashed by the apartment building overhead. (PR, 6/04) 2598 Harrison (at 22nd St.), SF. 641-6195. **Spanish,** B/BR/L/D, $, AE/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. (Staff) 3228 16th St. (at Guerrero). 861-3899. **Italian,** D, $, MC/V.

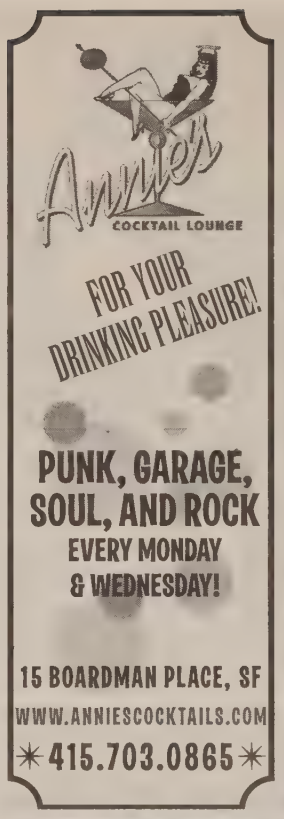
Circolo Restaurant and Lounge brings Peruvian- and Asian-influenced cooking into a stylishly barnlike urban space where dot-commers gathered of old. Some of the dishes are overwrought, but the food is splendid on the whole. (PR, 6/04) 500 Florida (at Mariposa), SF. 553-8560. **Nuevo Latino/Asian,** D, $$$, AE/DC/DS/MC/V.

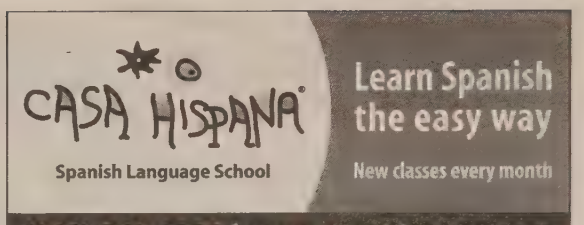
Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The touch of human hands is everywhere evident. (Staff) 18 Virginia (at Mission), SF. 206-2086. **Italian,** D, $, cash only.

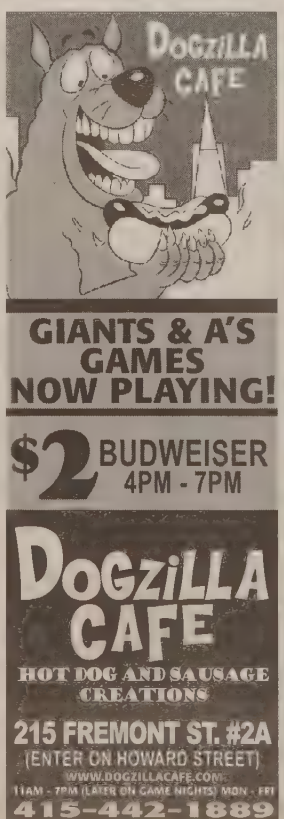
Foreign Cinema serves some fine New American food in a spare setting of concrete and glass that warms up romantically once the sun goes down. (Staff) 2534 Mission (at 21st St.), SF. 648-7600. **California,** D, $$, AE/MC/V.

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (Staff) 410 Cortland (at

Continued on page 38







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From page 37

Bennington), SF. 695-8777. **American,** BR/L/D, $–$$, AE/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (Staff) 694 Valencia (at 18th St.), SF. 553-8584. **Californian,** L/D, $, MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (Staff) 3226 Mission (at Valencia), SF. 642-4897. **Peruvian,** L/D, $, MC/V.

Mi Lindo Yucatán looks a bit tatty inside, but the regional Mexican cooking is cheap and full of pleasant surprises. (PR, 3/04) 401 Valencia (at 15th St.), SF. 861-4935. **Mexican,** L/D, ¢, cash only.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. (Staff) 830 Cortland (at Gates), SF. 970-9336. **Japanese,** D, $$, AE/DC/MC/V.

The Napper Tandy serves good Irish pub-grub standards of immeasurable scale. Little-known Irish beers on tap make a good match with the food. (PR, 5/04) 3200 24th St. (at South Van Ness), SF. 550-7510. **Irish,** L/D, $, MC/V.

New Central Restaurant serves Mexican comfort food, while ambience flows from the jukebox near the door. (Staff) 399 South Van Ness (at 14th St.), SF. 255-8247 or 621-9608. **Mexican,** B/L, ¢, cash only.

Oxygen Bar Sake and Sushi Lounge is indeed heavily oxygenated, with tubes popping out of the walls like strange urban mushrooms, but the hipster sushi is worthy of the hipster clientele. Beware the demon tears roll; habañero chilis make it as hot as advertised. (PR, 5/04) 795 Valencia (at 19th St.), SF. 255-2102. **Japanese/sushi,** D, $$, MC/V.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (Staff) 3180 16th St. (at Guerrero), SF. 255-2440. **Indian/Pakistani,** L/D, ¢, cash only.

Panchita's No. 3 plays a much needed role, as a kind of Salvadoran-Mexican bistro or taverna. The food is straightforward and strong and presented with just a bit of flair; the setting shows small touches of elegance. (Staff) 3115 22nd St. (at Capp), SF. 821-6660. **Salvadoran/Mexican,** L/D, $, MC/V.

Pancho Villa The best word for this 16th Street taquería is *big,* from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), SF. 864-8840. **Mexican,** BR/L/D, ¢.

Parkside serves a decent, affordable California menu — under the stars, if you like, in a spacious walled garden at the rear. (Staff) 1600 17th St. (at Wisconsin), SF. 503-0393. **California,** BR/L/D, $$, AE/DC/DISC/MC/V.

Platanos joins the Mission's Roller Derby of freshened Latino cooking with a potpourri menu of dishes from throughout the Spanish-speaking Americas. Good ceviche, an excellent chile relleno, and of course plantains every which way. (PR, 12/02) 598 Guerrero (at 18th St.), SF. 252-9281. **Pan-Latino,** D, $, AE/MC/V.

Ramblas resists the globalized-tapa trend by serving up Spanish classics. And they are good, from grilled black sausage to calamares a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. (Staff) 557 Valencia (at 16th St.), SF. 565-0207. **Spanish/tapas,** D, $$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (Staff) 1037 Valencia (at 22nd St.), SF. 695-0599. **Indian,** D, $, AE/MC/V.

Slow Club still has a speakeasy charm, and the California cooking that emerges from the tiny, clamorous kitchen is still the class of the northeast Mission. (PR, 1/05) 2501 Mariposa (at Hampshire), SF. 241-9390. **California,** BR/L/D, $$, MC/V.

Sunflower strikes all the right notes of today's Mission: good, inexpensive

the blender

1. Sobe Tsunami, with taurine, guarana, and zinc, 20 oz.
2. Henry's Harvest rustic multigrain from Grace Baking
3. Last of the Pluots
4. S&W Caribbean black beans
5. Mozer brandy balloons, lead-free crystal from the Czech Republic

Vietnamese food in a modish California ambience, with friendly, casual service. (Staff) 506 Valencia (at 16th St.), SF. 626-5023. **Vietnamese,** L/D, $, AE/MC/V.

Taquería Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), SF. 252-9560; 1003 Market (at Sixth St.), SF. 864-6773; 3211 Mission (at Valencia), SF. 550-1414. **Mexican,** L/D, ¢.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), SF. 252-7373. **Crepes,** BR/L/D, $, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. (Staff) 3174 16th St. (near Guerrero), SF. 864-2288. **Japanese,** D, $$, MC/V.

Vogalonga Trattoria continues a tradition of excellent rustic cooking in a setting of cozy warmth. Despite the gondolier etched on the front window, the menu includes standards from all regions of Italy. (PR, 11/02) 3234 22nd St. (at Bartlett), SF. 642-0298. **Italian,** D, $, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. The décor has a definite *Cabaret* edge. (Staff) 381 S. Van Ness (at 15th), SF. 551-7181. **German,** D, $, MC/V.

Watercress succeeds Watergate — the space is still handsome and the food is still French-Indochinese fusion, but the prices are lower, and the prix fixe option is so generous as to be irresistible. One of the best values in town. (PR, 12/03) 1152 Valencia (at 23rd St.), SF. 648-6000. **Fusion,** D, $, AE/DC/MC/V.

Wilde Oscar's slings decent Irish pub food — burgers, curries, plenty of fries — in a comfortably homo-inflected environment. Wilde witticisms adorn the walls. (PR, 9/03) 1900 Folsom (at 15th St.), SF. 621-7145. **Irish/pub,** L/D, $, MC/V.

Woodward's Garden defies its under-the-freeway setting with a seasonal, reasonably priced California-cuisine menu that explains how a restaurant has managed to thrive for more than a decade in a seemingly unpromising location. Dim lighting can make reading the menu a chore. (PR, 3/05) 1700 Mission (at Duboce), SF. 621-7122. **California,** D, $$, MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (Staff) 3092 16th St. (at Valencia), SF. 255-9181. **Japanese/sushi,** L/D, $, MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. (Staff) 3489 Mission (at Cortland), SF. 821-3949. **Indian,** L/D, $, AE/DISC/MC/V.

Marina, Pacific Heights, Laurel Heights

A16 refers to an Italian highway near Naples, and the food (in the old Zinzino space) is stylishly Neapolitan — lots of interesting

Continued on page 40

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FOOD & DRINK

Eat Here Now

From page 38

pizzas, along with other treats from the wood-burning oven. (PR, 3/04) 2355 Chestnut (at Scott), SF. **Italian,** L/BR/D, $$, AE/MC/V.

Cafe Maritime captures something of the feel of a New England seafood restaurant. Despite the touristy location, the food is honest and good. (PR, 7/04) 2417 Lombard (at Scott), SF. 885-2530. **Seafood,** D, $$, AE/DC/DS/MC/V.

Chouquet's gives stylish little spins to all sorts of French bistro standards, and some non-standards. The general look and tone is sleek and Parisian. (PR, 6/05) 2500 Washington (at Fillmore), SF. 359-0075. **French,** BR/L/D, $$, AE/DC/DS/MC/V.

Harris' Restaurant is a timeless temple to beef, which appears most memorably as slices of rib roast, but in other ways too. Uncheap. (PR, 5/04) 2100 Van Ness (at Pacific), SF. 673-1888. **Steakhouse/American,** D, $$$, AE/DC/DS/MC/V.

Letitia's has claimed the old Alta Plaza space and dispensed with the huge cruise mirror. The Mexican standards are pretty good and still pricey, though they don't seem quite as dear in Pacific Heights as they did in the Castro. (PR, 6/04) 2301 Fillmore (at Clay), SF. 922-1722. **Mexican,** L/D, $$, AE/MC/V.

Quince doesn't much resemble its precursor, the Meetinghouse: the setting is more overtly luxurious, the food a pristine Franco-Cal-Ital variant rather than hearty New American. Still, it's an appealing place to meet. (PR, 7/04) 1701 Octavia (at Bush), SF. 775-8500. **California,** D, $$$, AE/MC/V.

Rigolo combines the best of Pascal Rigo's boulangeries — including the spectacular breads — with some of the simpler elements (such as roast chicken) of his higher-end places. The result is excellent value in a bustling setting. (PR, 1/05) 3465 California (at Laurel), SF. 876-7777. **California/ Mediterranean,** B/L/D, $, MC/V.

Taste of the Himalayas is primarily Nepalese, but the Indian influences on the food are many, and there are a few Tibetan items. Spicing is vivid, value excellent. (PR, 10/04) 2420 Lombard (at Scott), SF. 674-9898. **Nepalese/Tibetan,** L/D, $, AE/DC/DS/MC/V.

Yaya deals in Mesopotamian cuisine, and that means unusual and haunting combinations of sweet, sour, and salty. The halogen-lit setting of blue and gold includes a trompe l'oeil mural of an ancient Babylonian city. (PR, 6/05) 2424 Van Ness (at Green), SF. 440-0455. **Mesopotamian,** D, $$, MC/V.

Sunset

Dragonfly serves the best contemporary Vietnamese food in town, in a calmer environment and at a fraction of the cost of better-known places. (PR, 8/05) 420 Judah (at Ninth Ave.), SF. 661-7755. **Vietnamese,** L/D, $$, AE/MC/V.

Jimisan brings a stylish and value-conscious sushi option to the Ninth Avenue restaurant row. Good cooked stuff too. (PR, 8/05) 1380 Ninth Ave. (at Judah), SF. 564-8989. **Japanese/sushi,** L/D, $, AE/DS/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the South Asian menu. Be sure to order plenty of nan to sop up the sauce with. (Staff) 1220 Ninth Ave. (at Lincoln), SF. 566-6976. **Indian/Pakistani,** L/D, $, AE/DC/DISC/MC/V.

Nan King Road Bistro laces its mostly Chinese menu with little touches from around Asia (sake sauces, Korean noodles), and the result is a spectacular saucefest. Spare, cool environment. (Staff) 1360 Ninth Ave. (at Judah), SF. 753-2900. **Pan-Asian,** L/D, $, AE/MC/V.

Richmond

Assab dishes up unforgettably spicy Eritrean food, family-style, in a comfortable space near the University of San Francisco. Honey wine, for those so inclined. (PR, 9/05) 2845 Geary (at Collins), SF. 441-7083. **Eritrean,** L/D, $, AE/DS/MC/V.

Blue Fin Sushi does indeed have a blue-finned sport fish mounted over the bar and, more interesting, an attached sports bar, Prime Time, where you can enjoy nigiri *and* cheeseburgers. Lots of imaginative, Japanese-style cooked dishes. (PR, 3/05) 1814 Clement (at 19th Ave.), SF. 387-2441. **Sushi/American,** D, $$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu. (Staff) 1408 Clement (at 15th Ave.), SF. 750-9787. **French,** D, $$, AE/DC/MC/V.

Pera combines elements of Istanbul café and college-town hangout. The Turkish food is vividly flavored, cheap, and served in big portions. Excellent street-gazing possibilities. (PR, 6/05) 349 Clement (at Fifth Ave.), SF. 666-3839. **Turkish,** B/L/D, $, DS/MC/V.

Pizzetta 211 practices the art of the pizza in a glowing little storefront space. Thin crusts, unusual combinations, a few side dishes of the highest quality. (PR, 2/04) 211 23rd Ave. (at California), SF. 379-9880. **Pizza/Italian,** L/D, $.

Bayview, Hunters Point, and south

The Old Clam House really is old — it's been in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (Staff) 299 Bayshore (at Oakdale), SF. 826-4880. **Seafood,** L/D, $$, MC/V.

Taqueria El Potrillo serves one of the best chicken burritos in town, if not *the* best. You can get your bird grilled or barbecued, or have steak instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (Staff) 300A Bayshore Blvd. (at Flower), SF. 642-1612. **Mexican, B/L/D, ¢, cash only.**

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them $2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (Staff) 732 22nd St. (at Third St.) SF. 285-6046. **Chinese,** L/D, ¢.

Berkeley, Emeryville, and north

Chez Panisse may be, at 32, an old-timer, but a devotion to the best seasonal ingredients (often organic) grilled on the wood-fired open hearth means the restaurant's distinctive Franco-Cal-Ital signature remains unmistakable, and unmatched. (PR, 2/03) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, $$; restaurant, (510) 548-5525, $$$; **California,** AE/DC/DISC/MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (Staff) 1329 Gilman (at Peralta), Berk. (510) 527-9838. **French/Mediterranean,** D, $$, AE/DC/MC/V.

Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. (Staff) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. **California,** D, $, AE/DISC/MC/V.

Oakland and Alameda

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. **Vietnamese,** L/D, ¢, MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithaila." (Staff) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. **Thai fusion,** L/D, $-$$, MC/V.

Il Porcellino When faced with a menu like Il Porcellino's, any concern for health benefits should take a backseat to hedonism. (Staff) 6111 LaSalle (at Moraga), Oakl. (510) 339-2149. **Italian, L/D, $, AE/DC/DISC/MC/V.**

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EVENTS

HELLRAISER HAPPY HOUR: THE SWEETEST THING AT IRISH BANK

The SF Bay Guardian Hellraisers for our monthly happy hour, celebrating U2's upcoming Bay Area appearance with a special listening party! All we want is you to groove to the jams and anthems of Ireland's favorite sons. Featuring drink specials and chances to win gift certificates to Amoeba Music, to help†you complete your U2 collection. It's even better than the real thing!
October 26 @ Irish Bank, 10 Mark Lane (Bush btw Grant & Kearny)
THEIRISHBANK.COM

SKINNY BITCHING BOOK RELEASE PARTY

Celebrate the release of the newest collection of humorous essays by Jenny Lee (I Do. I Did. Now What?! and What Wendell Wants), a hilarious and poignant homage to thirty-something women everywhere! Enter to win great prizes from Mani Pedi, EDO Salon, spa treatments including Carmella's Skin Couture, membership to the Bay Club, and much more! Shake yo hips to the sounds of Mike Lucas; enjoy drink specials by Jinro, and tasty fare! 5:30 pm - 7:30 pm.
October 27 @ 12 Galaxies, 2565 Mission at 22nd St.
12GALAXIES.COM

MICROCINEMA INTERNATIONAL: INDEPENDENT EXPOSURE - HALLOWEIRD EDITION 2005

A collection of 16 weird, creepy, horrific, strange, hallowed, odd, spooky, gross, odd, and intriguing short films and videos celebrating our favorite holiday of the year - Halloween. This program features a few favorites from the Halloweird archives of the past ten years, plus a bunch of great, new films as well.
October 27 @ The Red Vic, 1727 Haight St
MICROCINEMA.COM

MIGHTY PRESENTS: HANDSOME HALLOWEEN

Chest Rockwell & Nathaniel Merriweather invite you to a very Handsome Halloween. Featuring a performance from Handsome Boy Modeling School (Dan the Automator & Prince Paul with crew) with special guests, fashion tips, great prizes for the most Handsome Boys and Girls...and much more!
October 28 @ Mighty, 115 Utah at 15th St.
MIGHTY119.COM

DARK AND MISUNDERSTOOD: MADRONE'S OFFICIAL HALLOWEEN PARTY 2005

An evening of underworld debauchery! Drink Specials, DJ's, MC's, live painting, local art, cross dressers, cat juggling, costume prizes, sexy dancers, tattooed women, infused vodka, & gourmet snacks. Come take over the neighborhood with us as we dance our way through Halloween 2005 with rare grooves, break beats, trip-hop and new wave electro. With DJ Kazmo (from Russia with Love), Lady Lovely & the Bastard Prince (rondo brothers/handsome boy), DJ Omar (fake/black cat music), midnight special MC appearance by Opio (heiro/souls of mischief), DJ Mike Nice (KMEL/download.com). Plus $5 for a shot of whiskey and a pint of Prohibition or FREE shot of whiskey & a beer for CROSS DRESSING COSTUMES! Presented by Lady Lovely and the Bastard Prince.
October 29 @ Madrone Lounge, 500 Divisadero at Fell
MADRONELOUNGE.COM

SUPER7 PRESENTS: JOHN PORCELLINO

Join us for the official book re4lease party and signing of Perfect Example by John Porcellino The King-Cat book collection has been re-released ina new edition by Drawn and Quarterly Books.
October 29 @ Super7, 1630 Post St. at Laguna
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THREE DAYS OF DARKNESS

A feast of underground metal! Featured acts include: Exhumed; Ludicra; Graves At Sea; Kalas; Saros; Stormcrow; Sunn0))); Boris; Thrones; and much more!
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Chet Helms was one of the founding fathers of the psychedelic movement from the 1960's. As promoter for the "Family Dog", Chet developed the concept of the modern rock concert and was one of the founding fathers of the 1960's peace movement that swept the nation and made waves around the world. Chet was also the catalyst that brought together Janis Joplin with Big Brother and the Holding Company, which helped shape the San Francisco sound. Without Chet Helms, as many have said, there would be no Grateful Dead, no Jefferson Airplane, no Big Brother and the list goes on and on. He promoted other acts like the Charlatans, the Great Society, Jimi Hendrix, The Doors, Peter Tosh, The Clash and countless others. Chet Helms continued promoting pivotal concerts through four decades.
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End times

Now that Days of Darkness are upon us, the time has come to ponder "thinking person's metal" and wonder, whither the Melvins? *By Will York*

Say what you will about neo-folk, hairy psych-rock bands, or Wolf Eyes — the strangest recent development in underground rock has to be the doom- and drone-metal phenomenon. It's not the music itself that's new, but the acceptance and critical respect it has gained outside the metal community is unprecedented and downright weird. Bands like Sunn O))), Khanate, Boris, and Earth, who perform at this week's Days of Darkness fest and have been making obscure and difficult music for years, have recently come to be accepted by tastemaker publications such as *Arthur* and the *Wire* not as ass-kicking headbangers, but as through-the-backdoor avant-garde *artistes*.

How did this happen? Is drone metal simply riding the coattails of the "new weird America" hype, or are we really experiencing a renaissance of "thinking person's metal"? And if the latter is true, is that really such a good thing? Maybe it's just a case of years of hard work and toil paying off, together with a little help from the mystique (and shrewd marketing tactics) of key labels Southern Lord and Hydra Head.

I imagine some of the bands are equally perplexed, but regardless, they're taking the ball and running with it. The past few months have seen new releases by all the above bands, including an out-of-retirement comeback album by Earth, as well as extensive touring on the part of some otherwise fairly reclusive acts. While all the albums sound completely different, each one offers an answer to the same question: Where do you go after you've created music that proclaims the end of rock — and metal — as we know it? Or, to paraphrase Spinal Tap's Nigel Tufnel, "What's after the end?"

PHOTO BY JENIE GAMEZ

We're busy thinking: Sunn O))) brood in the blackest of black metal moods with the release of *Black One*.

Blacker, better

Sunn O)))'s answer, it seems, is to keep digging till you get to the next layer of hell. The new *Black One* (Southern Lord) is their sixth album and their most hellish yet, as if to challenge listeners who only recently hopped on board. True to its title, *Black One* could be called Sunn O)))'s homage to black metal, and it features guest appearances by such scary dudes as latter-day black-metal purists Xasthur and Leviathan. Here, Sunn O)))'s patented subwoofer drones mix with frostbitten Scandinavian-style riffs and lo-fi, shrieking vocals, some of which were recorded from inside the back of a hearse. I enjoyed Sunn O)))'s apocalyptic *Flight of the Behemoth* (Southern Lord) a few years back, but even I need to take a walk in the park after a few tracks of this stuff.

Khanate's *Capture and Release* (Hydra Head) is equally uncompromising and just downright ill. As with Sunn O))) — guitarist Steven O'Malley's other band — Khanate takes a certain frame of mind to properly appreciate on an emotional level, and I'm not there these days. Objectively, I can appreciate the studied dissonance of O'Malley's guitar anti-riffing and the force of James Plotkin's wall-rattling bass guitar, as well as the discipline involved in putting together a 25-minute monstrosity such as "Release," the second of two tracks here. Subjectively, though, *C&R* is a bitter pill to swallow.

Instead of trying to out-gun the current wave of doom specialists, Earth mastermind Dylan Carlson has turned in an album of plodding post-rock instrumentals that are a far cry from the proto–Sunn O))) drones of 1993's infamous *Earth 2* (Sub Pop). The recent *Hex: Or Printing in the Infernal Method* (Southern Lord) is an interesting diversion, almost like doom metal's answer to Ry Cooder's *Paris, Texas* soundtrack. I've heard this described as a country album, which is absurd, but there is a surprising amount of twang and shuffle to these otherwise morbid tunes. It's not spectacular, but don't blame Earth for not living up to the hype and hyperbole that's been built up around them in recent years — it has nothing to do with the music Carlson and company are making now.

The new album from Japan's Boris, a three-piece who took their name from an old Melvins song, is also unexpectedly spacious and low-key. Done in collaboration with Japanese noise artist Merzbow, *Sun Baked Snow Cave* (Hydra Head), is yet another departure for a band, who, like the Melvins, is known for making departures. Like their 1996 album, *Absolutego* (reissued in 2001 on Southern Lord), the disc comprises a single track that goes on for more than an hour. Unlike that full-length, which marked a new extreme in terms of slow-motion, cymbal-crashing doom — *Cave* is a journey into drumless space full of gentle acoustic guitar plucking, swelling feedback and electronic noises, and sampled insect sounds, but it's also thankfully devoid of the New Age–isms that plague so many bands reaching for this sort of blissed-out transcendence. You could call it ambient music for the intelligent bong wielder, but that's not quite doing it justice.

Borrowed bitterness

Speaking of the Melvins, they're likely the one band all these groups would agree on as an influence. For years doom metal was defined by groups trying to sound like Black Sabbath, but anyone looking for a blues-based Tony Iommi riff among these albums is bound to come away feeling parched and wearied. You could say that each of these bands has taken some aspect of the Melvins' sound — whether it's the bitter, blackened guitar tones or just the slow tempos — and then carried it to an extreme end point. What they've left behind, for better or worse, is the obnoxious humor of a band that sometimes frustrates listeners but avoids taking itself too seriously. If anyone ever called the Melvins' music "thinking person's metal" to their faces, he or she'd get laughed at, and rightfully so.

As for the Melvins themselves, they're still churning out new releases at a rapid rate. Their recent collaboration with Jello Biafra, *Sieg Howdy!*, is a not-so-welcome follow-up to last year's *Never Breathe What You Can't See* (both Alternative Tentacles). Was that first CD really such a rousing success? The Melvins turn in some respectably workmanlike hard rock here, and the cover of Alice Cooper's "Halo of Flies" is enjoyable enough, but otherwise, Biafra's shoehorned lyrics and obvious political commentary are tough to take, however well-intentioned.

More bearable is *The Monkees' Uncle* (Ant Acid Audio), the new album by Altamont, drummer Dale Crover's side project. Crover trades off guitar, drum, and vocal duties with a few of his pals, and the lack

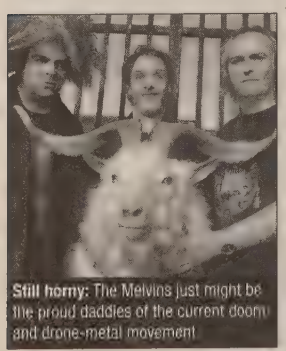
the mix

1. Word collages by Amy Browne
2. Amateur boxing at the SF Diamond Belt
3. John Carpenter's *The Thing*, Castro Theatre
4. Post-Hemlock pool party
5. Owen Kline, the filet of *The Squid and the Whale*

of pretension, or any sort of hallowed reputation to uphold, makes it easier to enjoy this album for what it is — a casual side project with a few nifty songs and lots of references to '70s hard-rock à la Cooper (again), *Slider*-era T. Rex, and *Raw Power*–era Stooges.

One more band that's worth mentioning amid all this hubbub is Thrones, the solo project of Joe Preston, who over the years has managed the hat trick of playing with the Melvins, Earth, and Sunn O))). (As if that weren't enough, he's now playing bass for local stoner-metal juggernaut High on Fire.) *Day Late, Dollar Short* (Southern Lord), an odds-and-ends compilation released earlier this year, is just the second Thrones full-length, even though Preston has been making this kind of music since 1994.

If nothing else, *Day Late, Dollar Short* proves you can cover the Residents and Rush, employ "lead bass," and still not sound anything like Primus. Not everything works, but there's some twisted brilliance here. Preston's lumbering yet triumphant version of the *2112* deep cut "Oracle" is worth the price of admission, as is the strangely blissful, vocoder-drenched "Obolus." There's a mad scientist element at work in Preston's music — with its unwieldy drum machines, antique synths, and outmoded sequencers — that gives it as much in common with, say, Quintron as it does Preston's Southern Lord label mates. In comparison to *Black One* or *Capture and Release, Day Late, Dollar Short* comes off like comic relief. And that's saying something. ❖

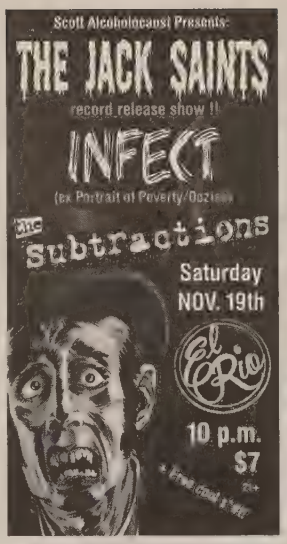


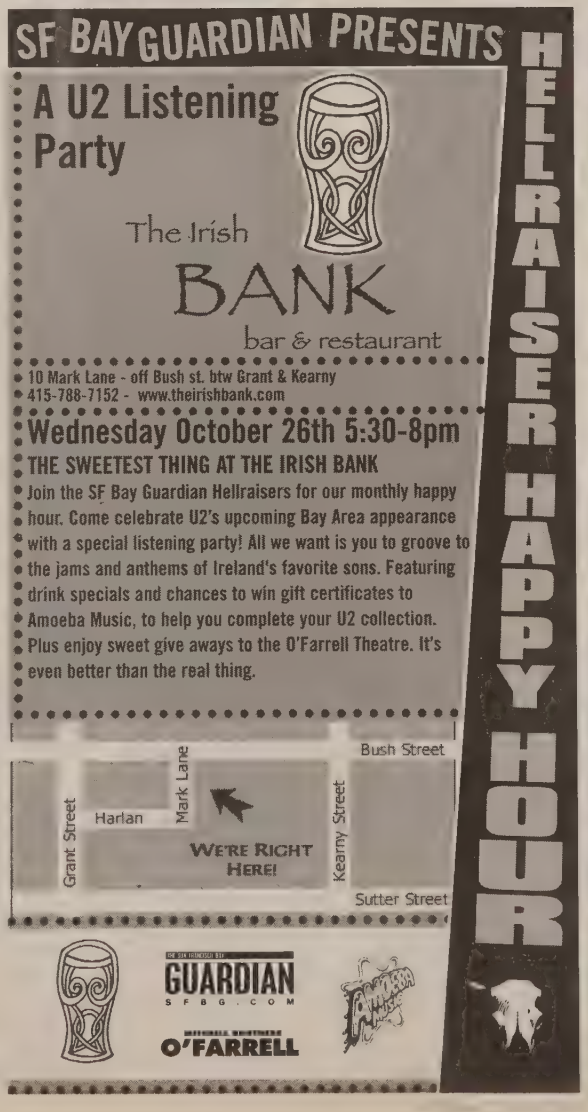
Still horny: The Melvins just might be the proud daddies of the current doom and drone-metal movement

Days of Darkness, *including Exhumed, Ludicra, Graves at Sea, Kalas, Saros, and Stormcrow, takes place Sat/29, 8 p.m., Elbo Room, 647 Valencia, SF. $10–$12. (415) 552-7788.*

Sunn O))), Boris, *and* **Thrones** *play Mon/31, Slim's, 333 11th St., SF. $13–$15. Call for time. (415) 522-0333. For advance tickets, go to www.ticketweb.com.*

Melvins *play with* **Jello Biafra** *at the "Alternative Tentacles Bat-Fest," Mon/31, 8 p.m., Great American Music Hall, 859 O'Farrell, SF. $16. (415) 885-0750.*





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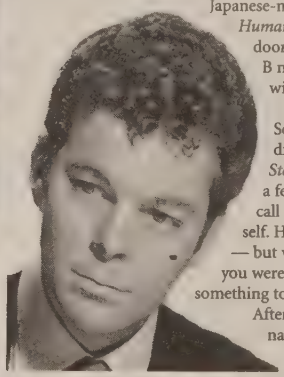
He is legend

If there are any restless spirits lurking in the Castro Theatre, don't expect Russ Tamblyn to do any ghostbusting. The Hollywood veteran — in town this weekend for the Castro's "Shock It to Me!" series — had his fill of the supernatural while filming 1963's *The Haunting*.

"It was supposed to be a movie about a haunted house in New England. But [director Robert Wise] couldn't find a house that was haunted enough in the US. So he found the most haunted house in England, and it was the house that we used in the movie — it dated back to the 12th or 13th century," Tamblyn explains from his Los Angeles home. "I had an experience one night when I walked out behind the house, where there was a graveyard. And I just got this — it was like someone laid a bar of ice across my neck."

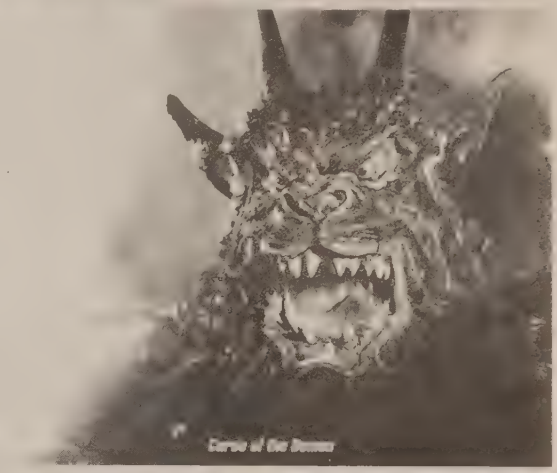
Thoroughly spooked, the actor raced back to the set. "Everybody says, 'Oh, I wouldn't mind seeing a ghost.' But when it happens, the fear comes into your mind and changes your mind for you. All I wanted to do was get out of there!" he recalls.

Talking with Tamblyn is like reading a fascinating book on showbiz history — if that book could personally answer your dorky fan questions. He made his big-screen debut in 1948 and has starred in a diverse array of films, including the original *Father of the Bride*, *How the West Was Won*, *Peyton Place*, the Japanese-monster cult fave *War of the Gargantuas*, *Human Highway* (costarring his former next-door neighbor Neil Young), and a canonical B movie he initially wanted nothing to do with: *High School Confidential*.


Russ Tamblyn in *The Haunting*

Of director Wise, who passed away in September at the age of 91 and who also directed Tamblyn in 1961's *West Side Story*, the actor says, "He was one of only a few giants of the industry who, if you'd call his office, he'd answer the phone himself. He was a very distinguished, quiet man — but when he was in the room, you knew you were in the presence of somebody who had something to say."

After working together on *Story* — the pinnacle of Tamblyn's career in musicals, which also included *Seven Brides for Seven Brothers* — the two bonded on *The Haunting*, a much smaller production. "That's when I really got to know him and we became friends," Tamblyn remembers, adding that he never saw the notoriously stinky *Haunting* remake, featuring a post-*Armageddon* Owen Wilson playing his role.


Curse of the Demon

"In the original, you just felt the house was alive," Tamblyn says. "Wise made some really great films, but *The Haunting* was one of his favorites. He just loved that film, because of the way that he shot it. He shot it so suggestively."

No conversation with Tamblyn can omit *Twin Peaks*. Though it's been 15 years since David Lynch's surreal show first aired, Tamblyn, who played dead heroine Laura Palmer's loopy shrink, is still upset about its cancellation. Still, his *Twin Peaks* memories are mostly cherry-pie sweet.

"It was one of my favorite parts," he says. "When David Lynch told me about the character, this psychiatrist who's very eccentric, I thought, 'I'm going to get myself some crazy glasses.' " A trip to the nearby Venice Beach boardwalk netted the doc's signature eyewear: "I couldn't make up my mind, red or blue. Suddenly I looked and went, Oh my god — glasses with a red lens and a blue lens. Lynch said, 'I love 'em. Just wear 'em.' " (Cheryl Eddy)

Russ Tamblyn *hosts Sun/30 screenings of* Curse of the Demon *(7 p.m.) and* The Haunting *(9 p.m.), Castro Theatre, 429 Castro, SF. $5.50–$8.50. (415) 621-6120, www.castrotheatre.com.*

The psycho next door

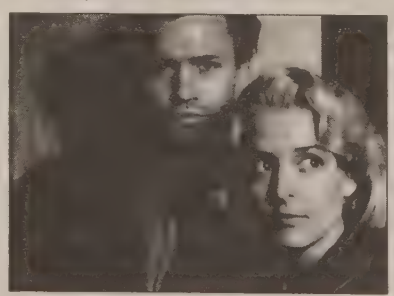
The cold-blooded classic *Henry: Portrait of a Serial Killer* returns with a 20th-anniversary DVD — and if you think time has eased the unease, think again: *Henry*'s raw horror endures.

The two-disc set is stuffed with extras that put the triumph of this true indie, shot for just $100,000, in perspective. *Portrait: The Making of Henry*, an hour-long doc featuring director John McNaughton, star Michael Rooker, and other key players, is unusually informative. Also worth a listen is McNaughton's sharp feature commentary, which touches on the film's gritty Chicago locations, its groundbreaking sound design, its X rating (apparently the Motion Picture Association of America had a problem with the "overall moral tone"), the household objects used to simulate the sound of "sinew tearing," and the film's real-life inspiration (whose story is further illuminated in a so-so companion doc, *Henry Lee Lucas: The Confession Killer*).

On the phone from Chicago, McNaughton (whose other films include *Wild Things* and *Mad Dog and Glory*) drops science on *Henry*'s still-potent thrills.

Bay Guardian: Henry's *creepiness is enhanced by its low-key, realistic tone. It's a rare trait for a horror film, and one that makes it so much more effective.*

John McNaughton: Part of that was budgetary. We had a couple of special effects, but there was no money for monsters from outer space. When [cowriter] Richard Fire came into the project, we made an interesting pair because I come from the exploitation horror genre, whereas he was a man of the theater. Richard made sure we were dramatically on track — we had to have sympathy for these characters. We have to not look at them as monsters, or as anything other than human beings.


Michael Rooker and Tracy Arnold in *Henry: Portrait of a Serial Killer*

BG: *Serial killers are everywhere these days, especially on crime drama television shows. Have audiences changed since* Henry *was released, in that they enjoy more realistic violence?*

JM: Most of it goes back to positing good against evil — knowing that good is in existence in the world, and is going to eventually triumph against evil. Then you can take the vicarious thrill of seeing this violence, and knowing there is going to be punishment and that you're safe.

BG: *Which is not the case in* Henry*!*

JM: The film ends with no resolve — Henry gets away. At an early screening, I made the mistake of asking a friend what he thought. He just sort of stammered, "There were no police in that movie! They didn't get caught! You can't do that!" And I just looked at him. "Too late now." So, yeah, it was all intentional, to unsettle the audience. (Eddy)

For more information on Henry: Portrait of a Serial Killer, 20th Anniversary Special Edition, *go to www.darkskyfilms.com.*

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film

Black is back

Kiss Kiss, Bang Bang crashes the Tarantino party — mighty late.

By Dennis Harvey

PHOTO BY JOJA PHOTOGRAPHY

True romance: The cloyingly named Harmony Lane (Michelle Monaghan) and the snarky thief Harry Lockhart (Robert Downey Jr.) meet — or reunite — cute in *Kiss Kiss, Bang Bang.*

At this advanced point in the annals of self-consciousness, *Kiss Kiss, Bang Bang* is practically a success simply by virtue of not being as annoying as it should be. It's the first directorial feature by Shane Black, who should perhaps be let off the hook for being a very, very tardy Tarantino wannabe since he was already working toward being this smarty-pants when QT was still behind the video-store counter.

Back then, Black was the It boy — a highly paid writer of action-comedy schlock, including the genre's Rosetta stone, *Lethal Weapon.* That 1987 celluloid ATM machine took action to the next level — which was down — while moving a 25-year-old Black into that very select sphere of writers who are (usually just once or twice) paid almost like movie stars.

As a writer Black has missed at least as many times as he's hit. With 1990's *The Last Boy Scout* (then the highest-price-tagged screenplay to date, a crass match made in heaven with director Tony Scott), he carved out perhaps the genre's single-lowest-common-denominator moment, when a football player was (just) stopped from drowning a party girl in a hot tub. The inspirationally gaga *Long Kiss Goodnight,* on the other hand, was one of two movies (the other being *Cutthroat Island*) that killed both Geena Davis's and Renny Harlin's movie careers within a year. Less defensible as underrated, or underanything, was 1993's Hollywood-eats-its-own-feces fiasco *The Last Action Hero,* in which Black satirically bit the hand that fed him — an effort that came off as colossal, smug contempt for a presumed audience of suckas.

The very little-seen, low-budget *A.W.O.L.* (1999) aside, Black's been absent for a decade, and you have to give him some respect for the reason — reportedly, disillusionment with the very crap he'd been propagating. *Kiss Kiss, Bang Bang* arrives thus, after a long, contemplative layoff, as the more "personal" and "character-driven" project our guy presumably wanted to do all along. He's writing what he knows, as those creative writing instructors always tell ya to do.

Big surprise: What Shane Black knows isn't life, but Los Angeles. Life lite. True shocker: He suggests it's phony! Of course, Black also knows other movies — viewed through a glass, snarkily.

The pilot snarkster here is Robert Downey Jr., whose protagonist, Harry Lockhart, starts freezing frames and cutely covering Black's ass ("I apologize. That was a terrible scene") in voice-over narration from the very first moment.

He's a thief who haplessly flees from a crime scene into an audition, ending up in LA as a possible Next Big Thing. Attending a party — LA here is "the party," where available women and horribly arch dialogue flow freely — he meets fellow aspiring thespian Harmony Lane (Michelle Monaghan), whom he swoons over before realizing she's in fact his grown-up "dream girl" from his childhood home of Indiana.

Meanwhile, Harry's "detective lessons" for his prospective big-break part pair him with a PI known as Gay Perry (Val Kilmer) because he's gay. (Like that trait would be so distinguishing in LA). On a routine stakeout they witness a crime whose further investigation — in a script so cluttered with logic gaps you never feel the need to even try connecting its dots — develops into a convoluted pileup of female corpses, hired killers (who make up most of the film's ethnic-minority casting), tail-chasing (narrative and otherwise), chases, shootings, and *muchas whatnotas.*

Kiss Kiss, Bang Bang — even the title is derivative, coined for an obscure '60s Italian exploitation film and then borrowed by Pauline Kael for her first review collection — is so glossy its $15 million "indie" shine almost hurts. The movie primarily means to be witty, but when it stoops, it limbo-dances about as low as you can go: There's the peeing-on-naked-corpse joke, the casual misogyny, the tired (as well as rancid) exploitation of incestuous child molestation as plot device. Not to mention the equally faux-cutting-edge homophobia posing as metrosexual sophistication. That comes complete with a de rigueur moment in which our hero "has to" kiss a guy to mislead a nosy cop, the "payoff" naturally being his spitting and gagging and "that is so wrong" exclamations the second it's over. Kilmer's character is allowed to be competent and cool, yet he has lines like, "I call it my faggot gun, 'cuz it's only good for a couple shots — then you have to trade it in for something better." Wha?

OK: On paper, and/or in retrospect, this film is appalling. But it must be admitted, the 102 minutes themselves are painless — or at least, their ADD sensibility makes all pain fleeting. There are some genuinely funny ideas (love that Russian roulette bit), and a lot that aren't but get a huge boost from being handled by Downey and Kilmer.

Both actors have seen better career days, have gone way over the top on several occasions, and from all evidence should share honors as ultimate personal assistant nightmares. Downey looks like hell, Kilmer's gotten bulky. But their timing is so expert that this relentlessly self-infatuated movie actually has numerous moments where a tossed-off line or subdued double-take turn tin to mellow gold. ❖

'Kiss Kiss, Bang Bang' *opens Fri/28 at Bay Area theaters. See Movie Clock, in Film listings, for showtimes.*

Scary stuff

Two new shows dig up *Monsters* from the *Underworld*. By Robert Avila

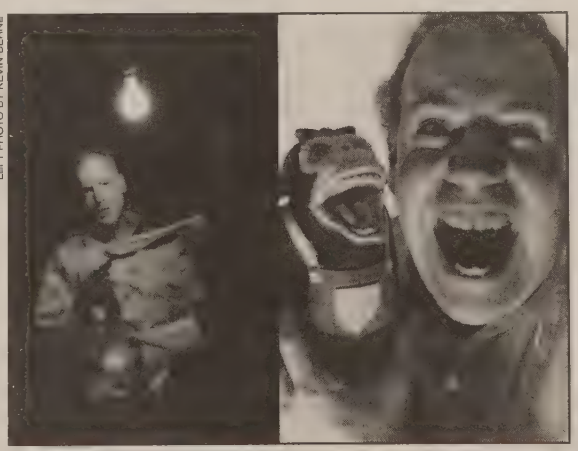
Sisters Rhoda (Randy Danson) and Gwen (Lorri Holt) sort through the remaining loose items in their dead father's house, making small talk as they do, or arguing over who gets an Ansel Adams print. It's clear from the siblings' body language and strained conversation that the big and nearly empty house (which still sports an imposing grandfather clock) is brimming with things not said. That's the case in many families, but when Gwen's 20-year-old son Finn (Clifton Guterman) draws a red baseball cap from one of the storage boxes and puts it on, the sisters' ghost-white horror tells you there's a little more to it than that.

Twenty-seven-year-old up-and-coming playwright Jordan Harrison's *Finn in the Underworld* — now enjoying a slick world premiere at the Berkeley Repertory Theatre under associate artistic director Les Waters — ingeniously mingles dark family secrets with the barely repressed buttoned-down violence of the modern age, all under the roof of one cold war–era haunted house. Built by Finn's grandfather with a fortune made by marketing fallout shelters to suburban families of the 1950s and '60s, the house (as well as the family's wealth and class image) already rests on fear.

Bright, highly literate, unruly, and outspoken, Finn arrives on the heels of a scandalous affair with a college professor. But her son's sexuality remains just one more unspoken subject in the room for Gwen, an emotionally fragile woman with a ready supply of blue pills — "for clarity," she explains to Rhoda, and to tamp down an unwelcome tendency toward clairvoyance. Nonetheless Finn's desires, which lead him and middle-aged neighbor Carver (Reed Birney) downstairs into the basement bomb shelter (a room studiously avoided by his spooked mother and aunt), inexorably call up everything that's being denied, as Carver's revelations about Finn's grandfather mingle with their own subterranean forays into forbidden sex.

In a production adeptly joining cinematic as well as dramatic influences (Harrison cites Henry James's "Turn of the Screw" and Robert Wise's *The Haunting* among the inspirations for the play), the scenic design becomes a crucial aspect of the story's progressively delirious ride. As the story unfolds (in a nonlinear fashion, cutting sharply back and forth over a single day), personalities and histories multiply and overlap, hanging together in a volatile equilibrium contained in and symbolized by the house itself, which (courtesy of David Korins's startlingly fluid set and Matt Frey's feverish lighting) actually moves as if it were something alive or constantly shifting in perspective. The banishing of closeted fears and desires to the basement might even evoke an image of the psyche itself as a piece of prime suburban WASP real estate on the corner of Eros and Thanatos. Either way, there's no solid foundation to it, only history — a repressed and continually recycled system of patriarchal control and violence that, in the sadomasochistic role-playing going on in the basement, gets known as "the education."

Excellent performances and generally sharp dialogue are impeded only by some vagueness in the play's otherwise appealingly hallucinatory final crescendo, making the ending note especially less than effective. The repetition of certain stage effects, meanwhile — such as the numerous stings in Darron West's otherwise impeccable, subtly unsettling sound design — can grow a bit tedious. But the production gathers wonderful talent, both on- and offstage, behind what is, in the end, an imaginatively vital and resonant ghost story.



LEFT PHOTO BY KEVIN BERNE

Light and dark: *Finn in the Underworld*'s Reed Birney (left) and *There Be Monsters!* writer-producer Dan Carbone fight against repressive forces.

Happy haunting

The Exit Theater Café is also haunted at the moment, by the frankly strange intensity of Dan Carbone, and a trunkful of inanimate objects possessed by his fervid imagination.

Performer-playwright Carbone has been offering admittance to his modest little universe since 1995, and there's no denying the carefully crafted nature of these quietly outlandish vignettes (directed with loving attention by Joseph Graham), or the fiercely offbeat talent behind their secret stories, private little songs that must be sung, pussyfooting choreography, slide projections, and (with Malcolm Sherwood and Eliza Perkins) choice sound cues. Most of the promised menagerie in *There Be Monsters!* either gets drawn from the mysterious trunk at the foot of the stage (Wolf Baby, for instance), or walks through the door, like special guests Cow Man (John Bauman) — a surprisingly expressive figure in a plastic novelty head and flesh-colored unitard — and the doughy-faced life-size doll named Lori Ann (Jennifer Gwirtz) who, as the song has it, "has got a demon in her head."

Carbone's unchained subconscious delivers up these fondled toys and decorative items with an undiminished relish, like a do-it-yourself pagan's mystical communion with the hall closet, or a stylized version of some OCD-driven creativity spied in the studio apartment across the street. If *There Be Monsters!* can also create its own special monotony, there come fairly regularly and full-bore some gloriously off-key moments that match words and images in a heightened, koanlike banality — reminiscent, to me anyway, of something off a Nib Geebles wall calendar (but Google for yourself). ❖

'Finn in the Underworld' *runs through Nov. 6. Tues. and Thurs.–Sat., 8 p.m. (also Sat., 2 p.m.); Wed. and Sun., 7 p.m. (also Sun., 2 p.m.), Berkeley Rep's Thrust Stage, 2025 Addison, Berk. $30–$59. (510) 647-2949, www.berkeleyrep.org.*

'There Be Monsters!' *runs through Nov. 19. Fri.–Sat., 8 p.m., Exit Cafe, 156 Eddy, SF. $10–$20. (415) 673-3847, www.sffringe.org.*

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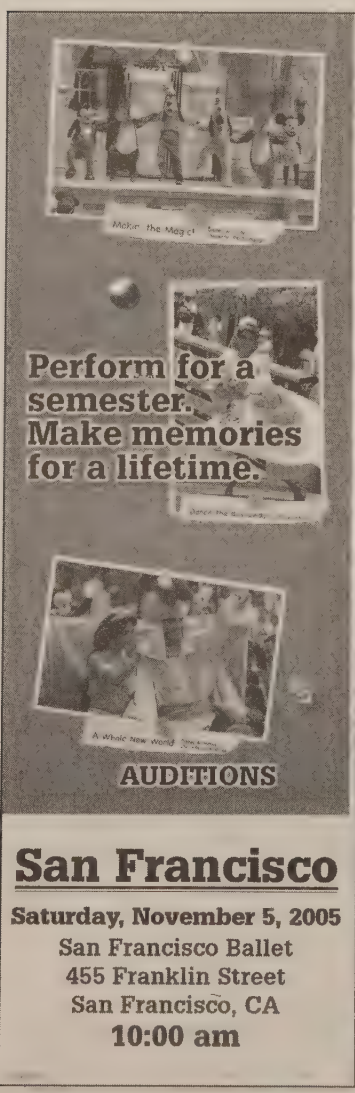

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Rad planet

Capacitor's latest: truly groundbreaking. *By Rita Felciano*

Capacitor's *Digging in the Dark* has taken a while to see daylight. But honing the piece has paid off: The finished product is a slickly produced, visually intriguing, and sometimes totally absorbing show that attempts to elevate scientific fact into the realm of the imagination. Expanding dance to include other kinetic styles, like acrobatics and circus techniques, has given choreographer Jodi Lomask an elastic language with which to explore the geophysics that get her creative juices flowing.

Digging, while not exactly Jules Verne's *Journey to the Center of the Earth*, takes Lomask's travelers on an inventive expedition inside the planet. Lomask didn't do it alone. In addition to the company's nine "movement artists" (a.k.a. dancers), the program lists seven sound contributors (who, with sound director Noah Thorp, should get separate applause) — plus three designers for the (gorgeous) videos, four for the props, and three for the rigging. That is a lot of commitment by a lot of talented people.

Succinct program notes explain the portions of the journey. While they may not be necessary, they illuminate the reasoning behind the choreography. They also make for fascinating reading. Do you remember, for instance, the precise makeup of the earth's crust, the lithosphere, the mantle, and the inner and outer core? Some of the relationships between the facts and their performed interpretations are not all that clear, but it doesn't matter. The work has to stand on its own. And it mostly does.

Digging's most successful sections bring to the stage two different facets of the Earth's fiery core. One examines the effects of trapped energy; the second, of energy in motion. In the pre-intermission segment, the dancers flow together into double circle formations, pulling and pushing but staying connected. The effect is not unlike that of those pulsating pattern dances, photographed from above in a technique pioneered by Busby Berkeley. Here, through the magic of live video, these kaleidoscopic images are transformed into pulsating, glowing images of energy that threaten to explode.

In the second half of the show, the audience is greeted by a suspended circular cage into which the dancers climb. For a moment the ball looks like an approximation of Atlas carrying the globe. But as it begins to rotate, what was a static image of confined bodies acquires life. Limbs emerge, hands hold other hands, torsos shift, and one by one bodies eject and scatter.

PHOTO BY MARTY SOHL

To the core: Capacitor's Nathan Brumbaugh gets cagey in *Digging in the Dark*.

Since this part of the program follows a return voyage, each leg of the trip gets double exposure. "Diving In" 's single dancer descends headfirst, recoils, and floats from a trapeze. "Breaking Through" is animated by a wormlike dancer, who crawls out of crumbly ground on the video screen — then repeats it live, emerging from a pile of bodies. In both cases, the performers look more than a little surprised.

For "Lithosphere," two dancers wearing black athletic gear, arm guards, and pointe shoes hump along the ground, arching torsos on all fours and carving space with extended limbs. The movements and the costumes shape the dancers into positive and negative space. Sometimes the images are quite simple. To suggest the motion of earth masses, Lomax has her performers — wearing horizontally striped brown tones — gradually come together into a pyramid that breaks apart under pressure from the outside.

In "Mantle" the dancers move tentatively, arms outstretched, colliding and separating. We see them onstage either as black silhouettes or bathed in a reddish glow. But their images on-screen remain a constant, ghostly white.

How do geologists gather their data? Apparently by sending out sound waves and listening to the response. *Digging* illustrates that concept with a juggler whose multiple balls activate sound wave images across a map of the Bay Area as seen from space, dotted with blank spaces that are gradually filled in. With two funnels attached to her head, Lomask plays a scientist who literally picks up some of the balls with her "ears." It makes for a cartoonish image that would work better with really good juggling.

Digging ends with a company performance of *maculele* (credited to Chicote), the Brazilian stick or torch dance. Fire dance is one of Capacitor's trademarks, but this one feels a little cautious. Still, even if it were more energetic, it certainly couldn't compete with the heat of the background's exploding volcanoes.

A commitment to connecting science and technology with art has propelled Capacitor to investigate challenging subject matter. The resulting work is highly imagistic, sometimes a little too static, and, perhaps, a tad naïve in establishing relationships. But this is also dance theater that is fresh, original food for the mind, as well as the heart. ❖

'Digging in the Dark' *runs Thurs/27–Sun/30, 8 p.m., Project Artaud Theater, 450 Florida, SF. $22–$36. (415) 308-1952, www.capacitor.org.*

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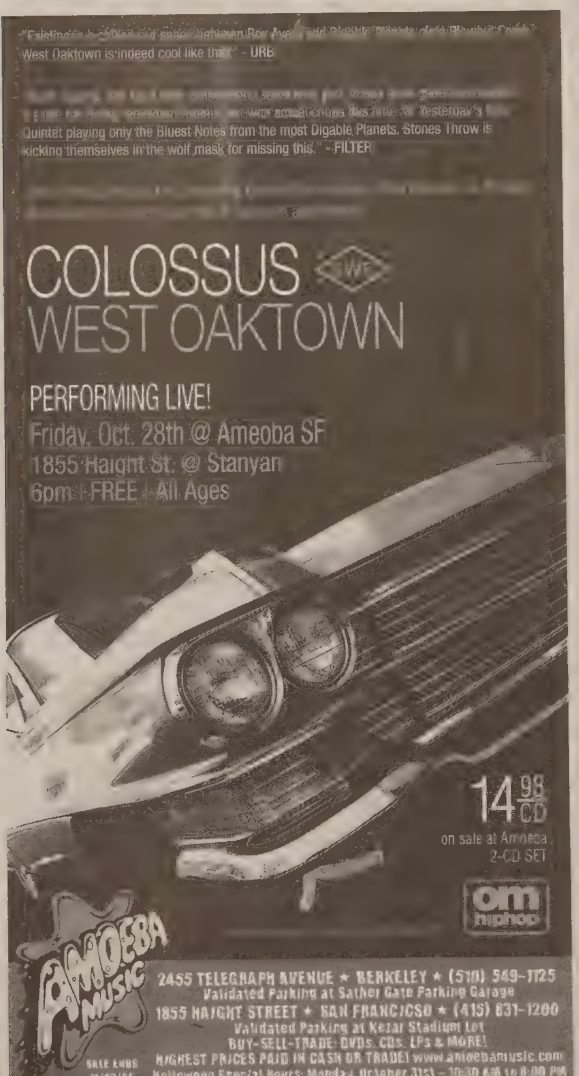


O.R. U in school?

SONIC REDUCER
BY KIMBERLY CHUN

Fall has officially hit — I feel like I'm caught in some nightmarish time-space gnarl, racing to midterms for classes I forgot to attend. I got up way too early, at a gray, bleak 6:15 a.m., to battle traffic to Stanford University and watch Cameron Diaz guest on the mtvU show *Stand In*. The spunky Diaz — whose most memorable *Maxim*-esque movie moment was probably the one involving Ben Stiller's otherwise unimaginable DNA as extrastrength hair gel — played a guest professor, of all things, at a civil engineering class alongside consulting prof William McDonough, author of *Cradle to Cradle: Remaking the Way We Make Things* (North Point). Sustainable design was the class subject, though the down-to-earth, smiley Diaz — collegiate and low-on-the-bling in jeans and studded Marc Jacobs flats — humorously 'fessing up to having ADD, was more of a good-time cheerleader than an educator. At least it sent a friendly little wake-up call to a few drowsy students: "I don't remember sleeping last night, but I'm glad I showed up," Stanford sophomore Troy Ramos raved. (You can catch all the witty repartee on college campuses on mtvU Nov. 2 and online at mtvU Über [www.mtvu.com] Nov. 1.)

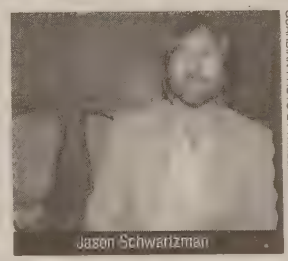
My trip down to the Farm, however, got me into the old school spirit, which segued perfectly with my recent Four Seasons sit-down with Jason Schwartzman, star of the best love-/hate-prep-school film ever, Wes Anderson's *Rushmore* (1998), which, by the way, stands up — against the Man! (or rather the Dean) — to repeated viewings.

Schwartzman, a.k.a. MaxFischer (at this point, isn't that name really one word?), was in town to promote his new movie, *Shopgirl*, in which Claire Danes is good in an Eva Marie Saint kind of way. Steven Martin, adapting his own slim novel for film, lets his contempt as well as empathy show for Schwartzman's character, the callow, unformed indie rock dude Jeremy, who sorta courts Danes's Mirabelle. But Schwartzman — weirdly adorable with his huge puppy dog eyes, floppy bangs, and big sack o' tics 'n' quirks — gives life to the absurd "amp stencilist" who goes on the road with a band (featuring SF longtimer Mark Kozelek) and evolves into a man worthy of Mirabelle and a Helmut Lang suit. I tell him he brought the texture of reality to the part.

"Oooh, I think that's so funny because an amp stencilist isn't a real thing," he says. "But it was fun to play something that doesn't exist real-ly."

Schwartzman still looks back fondly on his MaxFischer role, the first in his 17-year life as the son of Talia Shire, nephew to Francis Ford Coppola, and cousin to Nicolas Cage and Sofia Coppola — he had previously only seen himself as a drummer. He swears. "It changed my life forever," the now-25-year-old Schwartzman says. Acting "never seemed possible. It just seemed like it wasn't as real as going downstairs and playing my drums. It didn't seem tangible. You got a head shot and someone choosing you and millions of people and eeww."

Nonetheless Schwartzman left Phantom Planet last year after playing


Jason Schwartzman

GUARDIAN PHOTO BY KIMBERLY CHUN

tiny joints and arenas (with Incubus) to pursue roles in films like *I Heart Huckabees* and *Shopgirl*, which he self-effacingly says he scored because "somehow I squeezed my way in there with enough lying and fake promises and banking a future."

He was able to tap into the awkwardness of Jeremy, one leg of a romantic triangle revolving around Danes's and Martin's characters, because, he claims, "my whole life is an awkward period, the last 25 years has been an awkward period. Jeremy is one of those kinds of people you love for their honesty, but you're also afraid every time they open their mouth."

In the end, he offers, "I'm drawn to characters that are passionate about something so much that it almost hurts them, like Max Fischer — he wants something so bad that it's funny." Which *somewhat* explains his next role, as Louis XVI in his cuz Sofia Coppola's *Marie Antoinette*.

That's crazy, I blurt out.

"I know!" Schwartzman says, his big eyes getting positively grandiose. "No one realizes it's crazy more than I, by the way. I think that's the point of casting it, to show the youth and similarity of Marie Antoinette and Louis — 20-year-old kids with power and how scary that is." Working with his cousin also brought another dimension to the work. "Most directors, they reference things like, 'You know how, in life, this happens ...,' " he says. "Sofia is like, 'You know when you were 10 ...' We have a whole 'nother *tank* of gas to go on."

The marrying kind You'd think it was June with all the nuptials round town — Comets on Fire's Ethan Miller recently got hitched, as did Parchman Farm's Allyson "the Jew-ge" Baker (who happened to hook up with Aesop Rock, a new Bay denizen). All the official hookups don't seem to have stopped the rock (let's not even go into the rumored settling down of Einstürzende Neubauten/ex–Bad Seed guitarist Blixa Bargeld in San Mateo with his girlfriend), but it's definitely putting an end to touring for American Analog Set, which has already weathered the dispersal of its members to points east (NYC, where vocalist-guitarist Andrew Kenny is pursuing a PhD in biochemistry at Columbia), midwest (Chicago, where fan-turned-member Craig McCaffrey lives), and down south (Austin, where the rest dwell).

When guitarist-vibraphonist Sean Ripple asked Kenny if he should marry his girlfriend, the latter marvels, "I was like, 'How depressing is that if he can't get married without asking me?' " They all agreed that in the interest of various engagements, projects, and work commitments (Kenny is also getting married in June), it was time to stop touring after the current US outing. Kenny and drummer Mark Smith plan to record with a possibly different configuration. "It occurred to us all at the same time, 'Gosh, have we really been doing this for 10 years? Why not stop killing ourselves touring while we're still good friends?' " Kenny, 34, tells me.

The move seems similar to those he made with Smith in 1995 and '98, when they decided to change AAS's sound and members. "Now it's like asking people, 'What are you going to do in February? Let's hang out,' " says Kenny, who has collaborated with Ben Gibbard in the past. "I'm looking forward to reinventing the band and making something we haven't done yet. If I don't follow through, I'll feel like a real shithead."

'Cast away Come November, iMusicast is getting the ol' heave-ho from 5429 Telegraph Ave. in Oakland, says CEO Bryan Matheson. The all-ages venue that made East Bay bands like the Matches' reps is looking for a new home and raising money with benefits to finance the move, which is

due to landlord issues. "We've earned a rep of being a very cool place for people to come and see music, and parents recognized it as being a safe place, and they're very supportive and down with what we do. We didn't have this when we were young," says Matheson, the 48-year-old owner of nearby studio Skyline. He says iMusicast has been Webcasting every band that played there for the past six years and has been supporting the punk-pop-ska community that organically sprang up. He'll have to get busy finding a new place to land when he gets back from Carnegie Hall, where he'll perform Meredith Monk's opera *Atlas* as a Pacific Mozart Ensemble vocalist, alongside Björk and Bang on a Can All-Stars, Nov. 6. Guess he'll have to pass the hat and keep banging that can. ❖

American Analog Set *play Sat/29, 10 p.m., and Sun/30, 9 p.m., Bottom of the Hill, 1233 17th St., SF. $12. (415) 474-0365.*

Tip it over — e-mail kimberly@sfbg.com.

Look and hear

Against Me! The feisty Floridians continue to agitate honestly and, they say, "never wear shorts onstage," all while playing songs off the new *Searching for a Former Clarity* (Fat Wreck Chords). *Wed/26–Thurs/27, Slim's, 333 11th St., SF. Call for time and price. (415) 522-0333.*

Negativland The grand old men of culture-jamming re-create the golden daze of radio and screw with your sensibilities. *Wed/26–Thurs/27, 8 p.m., Great American Music Hall, 859 O'Farrell, SF. $20. (415) 885-0750.*

Jack Endino The mythic grunge producer and artist shows off *Permanent Fatal Error* (Wondertaker). *Thurs/27, Hemlock Tavern, 1131 Polk, SF. Call for time and price. (415) 923-0923.*

Broadcast The UK duo were dreamy and hallucinatory, playing in front of flickering projections when they last performed in SF, at Bimbo's. *Fri/28, 9 p.m. Great American Music Hall, 859 O'Farrell, SF. $15. (415) 885-0750.*

Gris Gris Monsters of O-town swamp boogie, done right — the new CD is said to be amazing. Warlocks also play. *Fri/28, Independent, 628 Divisadero, SF. Call for time and price. www.ticketweb.com.*

Ris Paul Ric Christopher Paul Richards, ex of Q and Not U, brings out the gorgeous, quiet *Purple Blaze* (Academy Fight Song). *Fri/28, 6 p.m., Mama Buzz Café, 2318 Telegraph, Oakl. Call for price. (510) 465-4073.*

Foo Fighters and **Weezer** Attack of the '90s indie rockers! *Fri/28, 7 p.m., Oakland Arena, Oakl. $25.50–$39.50. www.ticketmaster.com.*

Keren Ann Gallic NY chanteuse comes cooing for the SF Jazz Festival. *Sat/29, 2 p.m., Florence Gould Theatre, SF. $25. www.sfjazz.org, www.tickets.com.*

Caitlin Cary and Thad Cockrell Their *Begonias* (Yep Roc) threatens to become one of the lost country classics of '05. *Sun/30, Independent, 628 Divisadero, SF. Call for time and price. www.ticketweb.com.*

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Make them party

T.M.F., a.k.a. Tha Muthafuckaz, return to the Yay. *By Garrett Caples*

Given the turn-of-the-century commercial drought in Bay Area hip-hop, a whole generation of rappers disappeared under the radar. Among the crews to reemerge now that the scene is flourishing again is T.M.F. (Tha Muthafuckaz), a trio whose members include Cool Ass Cris, Smoke G Ryda, and Chilli D.O.G. Best known for the anthem "Planet 62nd," referring to their home street in East Oakland's "Avenues," T.M.F. were a live threat in the mid- to late-'90s, headlining their own small club dates as well as opening for artists like E-40, C-BO, and Digital Underground. Their upcoming appearance with DU, Oct. 28 at the Red Devil Lounge, in fact marks a reunion with a group who played an important role in T.M.F.'s past.

"Digital Underground brought us into this game," Chilli recalls. "They gave us shows at Geoffrey's Inner Circle, in Reno, LA, San Jose. Now we're on our own. The parents have raised the kids, and it's time for us to become the parents."

The history of T.M.F. begins in 1994, when then-DU DJ and current Mekanix producer Dotrix was seeking acts to develop. While Chilli and Cool Ass Cris had each separately worked with Smoke G, "Dot basically put us together," Chilli says. "He helped us format hooks, a lot of stuff for our first project."

Smoke G also remembers the discipline of this formative period under Dotrix's tutelage. "We constantly practiced," he says. "Before we got the music, we had the lyrics down. We don't just sit down separately and write verses — we write together. We'll come up with a concept, every time."

Indeed, though it may seem straightforward enough, the name T.M.F. is conceptual. Smoke G drew the initial inspiration from the tag of a San Francisco graffiti group. "T.M.F. can be whatever — 'The Most Famous,' 'The Most Fantastic' — but we *are* 'Tha Muthafuckaz.' It's a fitting name for three brothas." DU frontman Humpty Hump adds, "T.M.F. decided to represent us, like 2Pac did with *Thug Life*. 'I didn't create *Thug Life*,' Pac said, 'I just organized it.' To different degrees, we're all muthafuckas, right?"

Cris, for one, concurs. "We're not putting ourselves on another level from average, everyday people," he explains. "If we come into a spot to perform, we're not going to be hid backstage where can't nobody talk to us. You're liable to see us on the dance floor. We might be passing a blunt to you. That's part of the name. We're real muthafuckas."

In an age when 50 Cent needs to mobilize a small army before engaging in the most trivial pursuits, such an attitude is rare, if not outright unfashionable, but it conveys the peculiar essence of T.M.F.'s aesthetic. "We try to keep our music where it starts from," Cris says. "It's always had that real grimy, street touch, but it's not the same as what everybody else is talking about. It's not about getting hyphy or stupid, or shooting someone. We just bring it strictly from reality."

"They were like the Luniz, on some real hood shit," says former mentor Dotrix, who brought the group to DU's Money-B in 1995. As the first signees to his Bobby Beats Records, T.M.F. earned a spot on the compilation *Folk Music, Volume One* (1996). But despite the impressiveness of their Dotrix-produced theme song, "The Motherfuckas," and the string of successful gigs that followed, the trio had difficulty settling down to the business of making their album.

"We had our days," Cris recalls, "going to the studio, drunk and loaded. We needed to learn the work ethic — it's a *job*." By the end of decade, when Money-B wound up the label and moved to Los Angeles, the trio found itself without a deal or the crucial access to industry connections DU's presence afforded.

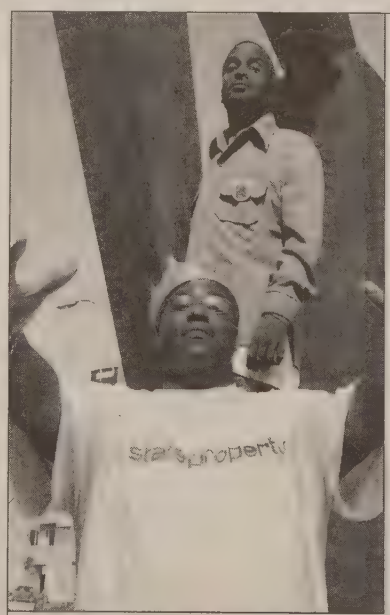
"We had problems that were greater than the group could handle," Chilli confesses, alluding to "vacations at Club County." Frustrated by a lack of progress at a time when Bay Area rap was tightening its belt, the group temporarily split. "I chose to do other things," Chilli says, "like go to work, but music was still in there." Cris began a solo career, while Smoke G, under the name Vulcangundalero, recorded two discs of Oakland Raiders–themed rap as a member of Stadiumkings. Gradually, however, the three realized they missed the tight vocal interplay that characterized T.M.F. Reuniting with penitent zeal, the group banged out a long-overdue debut, *Chill wit Us*, released this year on Cris's label, Contagiouz Entertainment. While distribution is largely "out the trunk," these days that trunk is also virtual — you can sample *Chill* on T.M.F.'s Web site (www.myspace.com/contagiouzentertainment) or download it from Artistgigs.com for $6. A stripped-down, street-style party album mingling the pimp talk and social consciousness that traditionally, if paradoxically, undergird Oakland hip-hop, *Chill wit Us* is hardcore rap unencumbered by the jewels, guns, and Gucci-obsessing of the average MC. While they're still a far grimier act than generally comes to the Red Devil — or to Blake's in Berkeley (Nov. 25) — T.M.F. are confident they can please any crowd.

GUARDIAN PHOTOS BY GARRETT CAPLES

Stoop D.O.G.'s: T.M.F. (from left: Chilli D.O.G., Smoke G Ryda, and Cool Ass Cris) are serious about making you party.

"Even if they're not the type that would normally hear our music," Cris says, "people aren't intimidated by our group. I guess it's the vibe and energy that we bring. Even though it's on a street level, they feel comfortable with it. And once we on stage, we make the muthafuckas party." ❖

T.M.F. *play with Digital Underground (with Esinchill and King Beef) Fri/28, Red Devil Lounge, 1695 Polk, SF. Call for time and price. (415) 921-1695, www.ticketweb.com. They also play Nov. 25, Blakes, 2367 Telegraph, Berk. Call for time and price. (510) 848-0886.*



'Respect exudes': King Beef (foreground) and Esinchill are Oakland's secret no longer.

Esinchill cuts

Also performing with Digital Underground Oct. 28 at the Red Devil are Esinchill and King Beef. A relentless freestyler, inventive writer, and habitual stage-diver, Esinchill has one of the tightest flows in the Bay, and if he remains Oakland's best-kept secret, it's due to lack of exposure. After a show-stealing debut on DU's *Who Got the Gravy?* (Jake, 1998) and extensive touring with the group, E only made a handful of guest appearances, on discs by DJ Quik, the Delinquents, and so forth, before dropping the hard-to-find *Everything to Lose!* (Rceason, 2002). Displaying an unexpected metaphysical streak, as well as harrowing tales of a mysterious childhood illness, *Everything* is an astonishingly assured album showcasing E's versatility and eagerness to expand his range.

Having secured distribution for his Rceason label, Esinchill teamed up with childhood pal King Beef for *Choice Cuts, Volume One*, whose advance single — the Touré-produced "Hip Hop" — began generating a buzz with East Coast radio play earlier this year. Self-designated "hip-hop mood music," *Choice Cuts* is a frank genre workout of club/party songs that is less ambitious than its predecessor yet in many ways more accomplished. Much credit goes to the duo's main collaborator, Reno's C-Dash, who produced 11 of its 15 tracks, providing a unity of mood absent from so many rap albums. Dash's music is a dense mixture of synthetic and organic sounds with heavy R&B leanings — so crucial is he to the project that he warrants the rare hip-hop instrumental, which fits seamlessly into the album's flow.

As performers, Esinchill and King Beef display the deep rapport of classic rap duos, egging each other on to further audacity. Smooth-voiced and heavyset, Beef makes a perfect verbal and visual foil for E's rapid-fire staccato flow and compact frame. Sharing a disdain for rap's overreliance on guns, crack, hos, and bling, E and Beef concoct distinctive songs that should give less-adventurous lyricists pause. Their material is also untainted by the misogyny endemic to rap — they might joke about the perils of hooking up with the unattractive on a song like "Wing Man," but for the most part they adopt the Romeo approach, if only out of romantic self-interest. "It's just my attitude and gratitude and respect to a queen, and when respect exudes, then great sex ensues," E raps on "Mojo."

With a second single, "If You Want It," on the way, Esinchill and Beef are busy promoting *Choice Cuts*, as well as working in the studio on E's next solo album, *Vigilantism*, and Beef's first, *The Swing Party*, both tentatively slated for release next year on Rceason. Also look for Esinchill to appear on several cuts off *Caliban*, the long-awaited solo album from Numskull of the Luniz.

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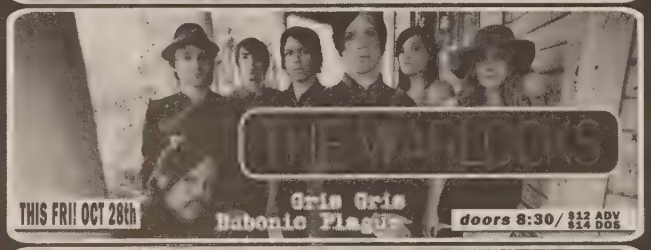

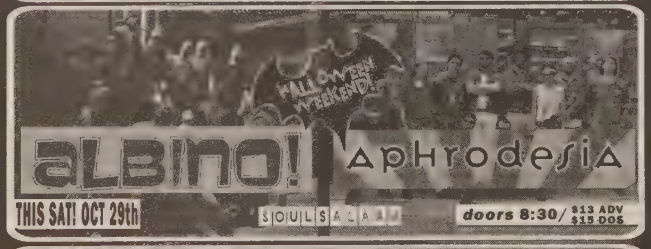

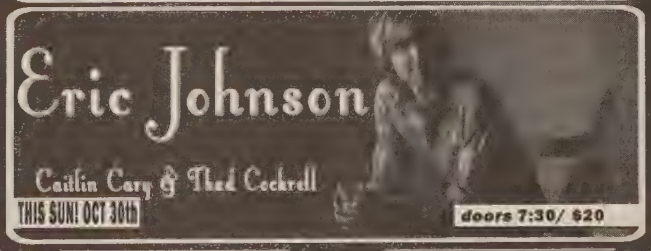

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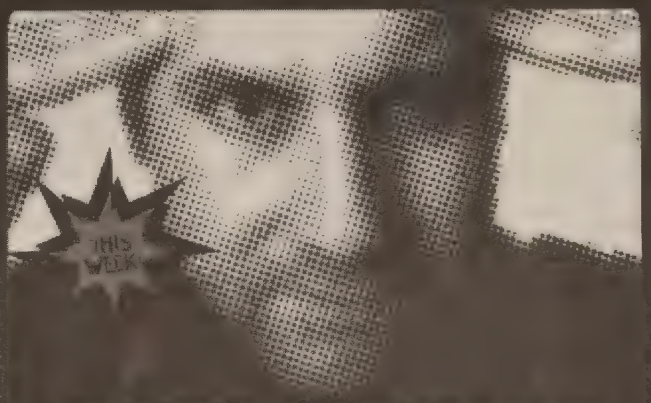

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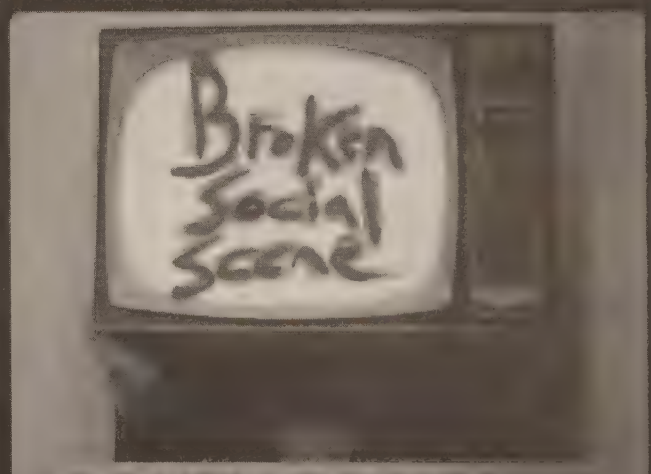

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Detroit Cobras

Baby (Bloodshot)

Unlike their hometown peers, the Detroit Cobras don't simply sound like the past — they pilfer its songs outright. Since 1995 the Motor City combo has been raiding its record collections, rerecording vintage soul and R&B songs instead of writing new, retro-obsessed material. And while that technically makes the group one of the music world's bottom-feeders — a, gasp, *cover band* — you won't find one more adept at giving rollicking, garage-rock makeovers to selections by legends like Otis Redding and Mary Wells. Much credit goes to singer Rachel Nagy. As the only remaining original member, she has the bar stool bravado and steely growl — imagine Ronnie Spector hollerin' her way through a brutal drinking bender — that have long made the band far greater than a karaoke act.

That doesn't always translate onto record, though. The Cobras' third album, *Baby* — which comes packaged with 2003's import-only *Seven Easy Pieces* EP (Rough Trade) — may be their best yet, but it often fails to fully capture the danceable, havoc-wreaking intensity of their stage show. That's mostly a testament to their truly amazing live prowess, though, as they are certainly in fine form here on renditions of songs by, among others, Bobby Womack and Isaac Hayes. In fact, the album's only misstep is the one original, the sophomoric "Hot Dog (Watch Me Eat)," proving that the Cobras should stick to the soulful, garage-rockin' interpretations they do best. Because really, why bother recording a pale knockoff when you've got the Midas touch for updating the real deal? *Detroit Cobras play Nov. 5, Bottom of the Hill, SF. (415) 621-4455.* (Jimmy Draper)

John Arnold

Style and Pattern (Ubiquity)

Take London rapper Ty's advice on the title track and "don't be silly now!" Any preconceptions about the inherent fallibility of sophomore albums or broken beats being best suited to coffeehouses are hereby laid to rest by John Arnold's second long-player. Full of meaty, memorable songs that explore a range of styles, *Style and Pattern* shows Arnold knows his funk.

Just listen to the squirming, Motor City sci-fi keyboard melody of "Geminade," or the ridiculously huge bass line and hot horn stabs of "Rise Up" — Arnold is a man who feels his music. Oddly, the Detroit native is also something of a guitar god. Not the Joe Satriani–esque, *Guitar Player*–reading nerdy type, but the "I've got this Fender and I'm gonna make an entire album using the damn thing" type, whose six-string virtuosity is used to trigger a variety of MIDI effects. (Those bass lines and horn stabs? If Arnold's solo live shows are any indication, they actually came from a Stratocaster.) In addition to his instrumental prowess, Arnold draws on his experience as a DJ, and tracks like the highlife-flavored "Cabin Fever" and the darkly throbbing "Jangal," which marries swelling stings with warning-cry rapping from Senegal's Pathe Jassi, stay focused on moving bodies. Barring the unnecessary inclusion of two old (but nevertheless excellent) remixes by Henrik Schwarz and Mr. Scruff of "Inside," from Arnold's first album, *Style and Pattern* is a tight, funky affair. *John Arnold plays Nov. 5, 1751 socialclub, SF. (415) 441-1751.* (Peter Nicholson)

Jens Lekman

Oh You're So Silent, Jens (Secretly Canadian)

The world in which Swedish singer-songwriter Jens Lekman lives is remarkably beautiful — delusional, but beautiful. This compilation of his early EPs illustrates in pointillist fashion a place filled with equal parts hope, happiness, and dread, but the latter is always gently masked behind Lekman's hopelessly romantic ignorance. Maybe it's a dangerous place to live, but it makes for a most pleasant visit.

You'll walk a mile in his shoes, and he'll let you frolic playfully, but he'll soon remind you it's all make-believe — and not "maple leaves," the fatal misinterpretation he makes in the song of the same name. Yet these odes to broken hearts and hapless naïveté are so charming that you can't stay mad at him for casting illusions (and neither can his ex-girlfriends, it would seem). Everything's just a bit off-kilter — a symphony sample just slightly missing the beat, for example — and it's enough to be cute without being annoying. But Lekman's real magic is his accomplished sense of song and wordplay. He walks down a dark path on "Sky Phenomenon" and "Pocketful of Money" but lights the way with a finger-snapping rhythm and his irresistible Jonathan Richman–meets–Stephin Merritt grin. And on the hilariously sweet, Motown-hued "I Saw Her in the Antiwar Demonstration," Lekman deftly describes the anarcho-apple of his eye as coming from "the kind of punks who were born in leather jackets / The kind of punks who place themselves in brackets."

From his cordial tone and handsomely twee accent, you'd be hard-pressed to believe he's as sneaky as his stories suggest. "Oh Goddamn / I missed the last tram.... I killed the party again / I ruined it for my friends," he says with a half laugh on "Black Cab," and you tend to wonder just what he could do to ruin a party. Would he piss in your shoe when you're not looking? No, but he'd probably chuckle heartily at the thought. Oh You're So Silent, Jens *comes out Nov. 22. Jens Lekman plays Sat/29, Rickshaw Stop, SF. (415) 861-2011.* (Ken Taylor)

Broken Social Scene

Broken Social Scene (Arts and Crafts)

Argument: Canadians are now more Californian than Californians. Evidence: We've gone from Jerry Brown to Arnold Schwarzenegger, from the Grateful Dead and their jam-band improv ideal to, well, RatDog. OK, maybe that argument is breaking down, but you can't help thinking our system is in jeopardy when a sprawling, idealistic Canadian band like Broken Social Scene produces as strong a self-titled masterpiece as this, a small flag on its case announcing the Canadian government's "support" for it. Maybe it takes a lot of cold weather and socialized medicine to make records like this. These people have done it before: *You Forgot It in People* could breathe surreally over a single guitar riff and boil indefinitely.

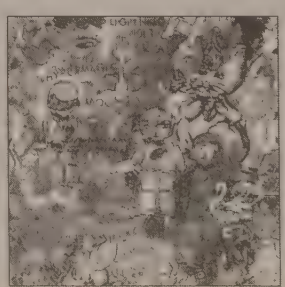
This new one chuckles like a Buddha at those early songs and their easy genius. With 40 billion (or 17, if you read the notes) actual members and four guests to which they admit, BSS have so many tracks, layers, and instruments that it should all get confused and blown up into a big commune of noise. And it does sometimes. But instead of a million cooks in the kitchen adding spices that cancel each other out, Broken Social Scene somehow spread the musical flavors so that each one comes out on innocent cue, tingles its teeny part, and recedes back into their grand cloud of sound. The drums stick out as the exception throughout: dry and grainy, keeping the whole thing on the tense ground of modern hurry. Other highlights: all the breathy, elusive vocals; big brass occasionally stepping up for a finale; song titles like "Our Faces Split the Coast in Half." Summary: We Californians once had the sunshine dream of socialist jam revelation. Thank you, Canada, for reminding us. *Broken Social Scene play Nov. 9, Grand Ballroom, SF. (415) 421-TIXS.* (Ian Port)

Lightning Bolt

Hypermagic Mountain (Load)

Obvious horrific bloodshed aside, I imagine the sound of an unremitting war on terror to be something like the vertiginous sonics Lightning Bolt spray, rapid-fire style, with each new recording. Brian Gibson's agile bass-slaying emerges in mortar shells, littering every quarter inch of unoccupied territory with some obese riff that explodes on contact. The silent enemy is everywhere, and Gibson takes the offensive with his weaponry. Adding to the blast, drummer Brian Chippendale's breakneck beats alternately fall with military force and scatter in jagged progressions, constantly on the move. Together they are a cacophonous duo, one without obvious timetables and yet extremely precise in their targets.

These Providence, RI, noise punks have spent four years on the Load Records front line, advancing technical violence as an explosive art. Their latest Load release (in every sense of the word) is *Hypermagic Mountain*, and a more fitting moniker is rarely given to a collection of songs. The pair's signature artwork is as ingrained as the music by this point — *Hypermagic*'s lyrics and ideas and bug eyes and rainbows and mantras ("PLAY LOUD") compete for your attention with minimal white space. The music is just as dense a display. Gibson's distorted bass still drags a heavy gut on the ground, Chippendale is still the short-attention-span fiend, and together they create ebullient metal melodies that drift above cathartic coos and calls of the wild. The recording also piles on echoing protests; odd, Animal Collective-on-PCP effects; and random prog elements, keeping the songs dynamic while forcing yet more instrumentation per minute. *Hypermagic Mountain* is as intense a ride as the title suggests, manic momentum for manic times. (Jennifer Maerz)



Jamiroqui

Dynamite (Epic)

The funk tune that opens Jamiroqui's first album in four years is positively ferocious. "Feels Just Like It Should" is down and dirty, its fuzz-tone bass line devilishly synthesized from frontman Jay Kay's own guttural vocalizations and locked into drummer Derrick McKenzie's syncopated grooves. Rob Harris's torrid guitar adds to the track's menacing vibe. "I need a little sex-funk now.... I wanna lick you up and down," Kay cries out on top in a pliant, angst-spewing tenor. The British soul vocalist has been likened to Stevie Wonder, but here Prince comes more to mind.

A pronounced disco flavor permeates most of the group's fashionably retro music. "Dynamite" and other dance floor–friendly numbers let various bass players snake around simpler drum beats, over which producer Mike Spencer layers various degrees of orchestration, some reminiscent of Kenny Gamble and Leon Huff's Philly soul, others more akin to the Euro disco of Giorgio Moroder and Pete Bellotte. In many ways, Kay and Spencer — the main creative forces behind Jamiroqui — have managed to recapture the uplifting substance of '70s dance music while casting aside the chaff.

The DualDisc, which includes a fascinating documentary on the making of the "Feels Just Like It Should" video, contains one ballad, the politically pointed "World That He Wants." To the chiming piano chords of Matt Johnson (who cowrote the tune with Kay) and a cushion of strings, Kay sings of the sun setting on lonely graves and of birds flying away, then returning to unleash the hounds of hell. The song's subject is George W. Bush. *Jamiroqui plays Nov. 5–6, Fillmore, SF. (415) 346-6000.* (Lee Hildebrand)

Posies

Every Kind of Light (Rykodisc)

In spite of frequent reunions and releases, the Posies' Jon Auer and Ken Stringfellow have essentially pursued separate projects since the band's 1998 dissolution, following their then-last studio album, *Success* (Pop Llama). It makes sense that the group no longer resembles the dynamic power pop band bursting at the seams on 1996's underappreciated *Amazing Disgrace* (DGC), and indeed, their first studio album since re-forming, *Every Kind of Light*, shows a more mature and reserved group notable for its stylistic diversity, if not complete fluency.

The opening track, "It's Great to Be Here Again," rides a danceable groove and melody that combine R&B with the Psychedelic Furs' "Love My Way," which Auer covered on his 2001 solo EP, *6½* (Pattern 25). Elsewhere, they try on the updated chamber pop affectations of Stringfellow's solo records, resulting in the epic "Conversations." "Anything and Everything" resurrects the classic Posies sound with a moody riff.

But when they try on the cock rock hat, they come off sounding second-rate. Their earnestness and intelligence poke through on "All in a Day's Work," placing them at odds with the genre's sense of play and reductionism. Elsewhere, the politically charged blues "Could He Treat You Better?" offers some potent lyrics, such as "When he gives you freedoms / Are you finding they're too few?" Unfortunately, the faceless musical accompaniment fails to generate the gutbucket power of the best blues.

Still, it's hard to not enjoy this album, for the band sounds good, especially Matt Harris on bass. The Posies are such impeccable craftspeople that their work always pleases, even if their focus wanders from what they do best. (Alex K. Fong)

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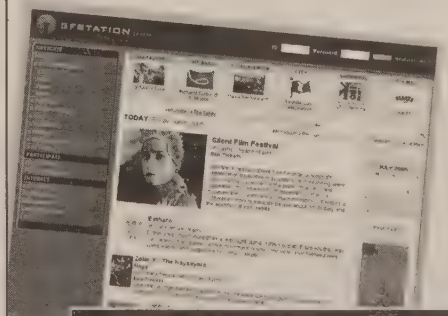

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Goth darn it: The ever-glamorous Jill Tracy and her Malcontent Orchestra set the mood at "Halloween at the Hypnodrome." See Sat/29.

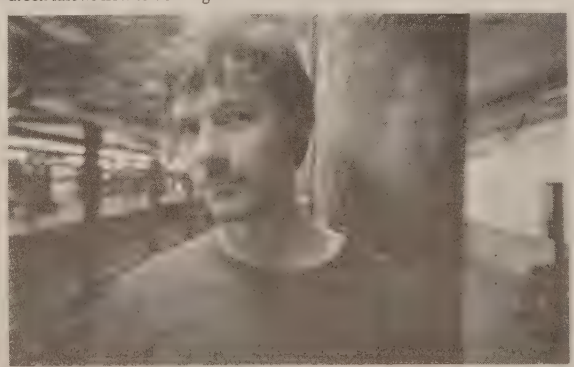
Oct. 26
Wednesday

All good citizens Say fare thee well to **Citizens Here and Abroad.** Half of the tuneful dream-poppers will soon be following through with their moniker and heading overseas to China — too bad they'll miss their "Newport Beach debut" on *The O.C.*, says vocalist-guitarist Adrienne Robillard. (She adds that she's been busy popping anti-typhoid and -malaria pills.) And we can say we knew those congenial Bay Area indie rockers back when — over a bad Hawaiian-style plate lunch — before they took some sort of Death Cab to success. Minipop and Love Like Fire also perform. *9 p.m., Mezzanine, 444 Jessie, SF. Free. (415) 625-8880.* (Kimberly Chun)

Let it burn Radiating an intensity and fervor that have been sorely lacking in so many modern punk bands in recent memory, Richmond, Va.'s **Smoke or Fire** have crash-landed on the recorded landscape with their debut full-length, *Above the City* (Fat Wreck Chords). Cementing their sound over the past seven years, the formidable foursome — who were formerly known as Jericho until a shitty Christian rock band that owned the rights to the name decided to threaten legal action — hit with the musical equivalent of a Molotov cocktail. Incendiary riffs explode over throat-ripping vocals and thunderous rhythms, especially on tunes like "California's Burning," "Delawhere," and "Fire Escapes." But don't think they're a one-dimensional songwriting jackhammer; check out "Cryin? Shame" as an example of their other, slightly more subdued, talents. Against Me! headlines; the Epoxies and the Soviettes also play. *8 p.m., Slim's, 333 11th St., SF. $13. (415) 255-0333.* (Sean McCourt)

Oct. 27
Thursday

Lean, Green disco machine Disco done right is damn dope, and NYC's **Brennan Green** knows how to do it right. Alongside people like Metro Area and Daniel Wang, Green has pushed the disco sound in an urbane and sleek, yet definitely funky, direction. With a discography that includes releases and production for everyone from Wave Music to Output Recordings, and his monthly Pop Your Funk! residency at NYC's APT, Green is the envy of the deep disco set. Joining him behind the decks for this month's edition of Mighty's club Eggs are Broker/Dealer, Actual Jakshun, and Gold Chains. *10 p.m., Mighty, 119 Utah, SF. $6. (415) 626-7001.* (Peter Nicholson)



Disco reborn: New York DJ Brennan Green does disco right. See Thurs/27.

Oct. 28
Friday

Free Palestine! This week offers some exceptional opportunities to break through the media blackout of the powerful grassroots movement of nonviolent resistance that's gained momentum in the occupied territories of Palestine. First, two leading activists — and unlikely friends — talk about the struggle: **Ayed Morrar,** a middle-aged family man who works for the Palestinian Ministry of the Interior and helped lead the peaceful campaign against the construction of the illegal Israeli wall through his hometown of Budrus, and **Jonathan Pollak,** a 23-year-old punk rocker and graphic designer who's helped mobilize hundreds of fellow Israelis. Then, Haifa University historian **Ilan Pappe,** one of Israel's most prominent intellectuals promoting equal rights for Muslims, Christians, and Jews, makes a string of equally rare appearances. All speak prominently on the aftermath of the Israeli disengagement from Gaza — and what the mainstream media aren't telling you. *Morrar and Pollak: Tonight, 7 p.m., AK Press, 674A 23rd St., Oakl.; Sat/29, 7 p.m., Calvary Presbyterian Church, 2515 Fillmore, SF; Sun/30, 7 p.m., SEIU Local 790, 100 Oak, Oakl.; Tues/1, 7 p.m., St. John's Presbyterian Church, 2727 College, Berk. $5–$15 donation. (510) 381-1287. Pappe: Sat/29, 7:30 p.m., First Congregational Church, 2501 Harrison, Oakl.; Sun/30, 7 p.m., First Unitarian Church, 1187 Franklin, SF. $20. (510) 548-0542.* (Camille T. Taiara)

Double, double, toil and trouble Take the quirky fragmented world of early-20th-century pulp magazines, lace it with a dose of Halloween venom, and top it off with a heaping spoonful of improvisational comedy and you have **True Fiction Magazine**'s annual Halloween weekend shows. You, the audience, create the topic and they, the True Fiction performers, go with it. Entirely spontaneous and completely original, this nonprofit improv theater troupe paints a hilarious world of black-and-orange-colored comic book drama by using a clean canvas of ideas with each performance. This is interactive theater at its best. *Also Sat/29. 8 p.m., Bayfront Theatre, B350 Fort Mason Center, Marina at Laguna, SF. $15. (415) 474-6776, www.improv.org/shows.* (Forrest Caskey)

Take flight You know that feeling you get while driving down the southbound 101 with your hand cutting wind waves out the window? That's the kind of experience **Mae** conjure in every one of their free spirited, beautifully composed piano-pop songs. A beaming travelogue of catchy pop-punk, their sophomore album, *The Everglow* (Tooth and Nail), features the band's talent for versatility, leading the listener with emotive lyrics that speak to endless skylines and love-inspired flight. There's a certain enthusiasm in lead singer Dave Elkins's voice that shines even atop the band's multilayered tunes, a formative combination that will quickly become the official soundtrack to sunny coastal drives across the country. Circa Survive, Mute Math, and Discover America open the show. *8 p.m., Slim's, 333 11th St., SF. $15. (415) 255-0333.* (Justin Yu)

Oct. 29
Saturday

Experimental Dental Prom There's something about the Stork Club's stage that reminds me of a high school prom. Maybe it's the metallic hanging streamers, or the smell of whiskey — I don't know, but it always brings me back. Imagine how much nicer things could have gone at your prom if **Experimental Dental School** had headlined the dance. I would've infinitely preferred their unique polka–new wave spaz-circus thing to the ubiquitous sweaty palmed K-Ci and Jojo slow dance. Sigh. Tonight, along with Condor, Militant Children's Hour, and Kool Teen, Experimental Dental School play the Stork, and we can all have a rock-your-socks-off time. Come to think of it, I still have that dress that Grandmama bought me packed away somewhere. You got a tux rental and some gross carnations? *9 p.m., Stork Club, 2330 Telegraph, Oakl. $5. (510) 444-6174.* (Lydia Brawner)

Boo-tiful stranger Toss aside those fun-size Snickers (for one night, anyway). Far more delicious treats are in the bowl at **Halloween at the Hypnodrome.** This festive evening features the terrifying Grand Guignol talents of the Thrillpeddlers, "mad musical scientist" Thomas Truax, mentalist Bob Taxin (free your mind!), and spooky chanteuse Jill Tracy, performing with her Malcontent Orchestra. Thrillpeddlers devotees will recognize Tracy from her 2004 guest stint with the company, which saw her playing the mistress of a monster-haunted manor and a doomed flapper with appropriately eerie aplomb. For these Halloween shows, expect cool 1920s flair (with a touch of goth glam) when Tracy sits down at her piano and shares her macabre melodies. If you can swing the cost, the Hypnodrome's "Shock Box" seating is worth it for the, um, heightened sensory experience. *Tonight, midnight; Sun/30–Mon/31, 7:30 and 10:30 p.m., Hypnodrome, 575 10th St., SF. $20–$69. (415) 248-1900, www.hypnodrome.com.* (Cheryl Eddy)

Unholy union Combining music from two different genres is often a recipe for disaster. Take Ludacris and Sum 41, for example. The problem in this case is that both parties suck on their own, so a collaboration between the two was doomed to fail from the beginning. They should have taken notes from Benjamin Woods, the brain behind transgenre act **Flametal.** Woods takes one part raging speed metal guitar and vocals, adds a healthy dollop of flamenco acoustics, and finishes it off with two spectacular flamenco dancers, La Fanny and Melissa Cruz. This ferocious pre-Halloween frightfest also features flamenco traditionalists Los Soleares. *8:30 p.m., La Peña Cultural Center, Berk. $20. (510) 849-2568, www.laninaflamenco.com.* (Yu)

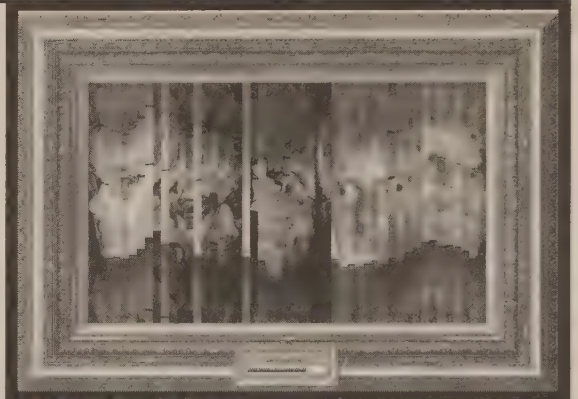
Oct. 30
Sunday

Promoting peace Most big-time entertainment promoters can learn a thing or two from the late, great Chet Helms. Not only did he help make a name for Janis Joplin, the Grateful Dead, the Doors, Jefferson Airplane, and many other legendary San Francisco rock musicians through his promotions company, Family Dog, but he also helped create the scene that would hugely contribute to, affect, and mirror this country's political and cultural climate in the '60s. Helms was so deeply associated with the scene that he's considered a founding father of the psychedelic movement. How many promoters of MTV acts will you remember more than three decades from now? Today, Family Dog presents **A Chet Helms Tribal Stomp** to honor Helms, who died this past June, with a full day of music and entertainment by Nick Gravenites, Harvey Mandel, Taj Mahal, Paul Kantner, Ray Manzarek, Vince Welnick, Big Brother, Dan Hicks and the Hot Licks, Canned Heat, Iron Butterfly, Terry Haggerty, Sammy Hagar, Greg Errico, Melvin Seals, and many, many others. *10 a.m.–5:30 p.m., Golden Gate Park, Speedway Meadow, JFK near 25th Ave., SF. Free. www.2b1records.com/chet-memorial.* (Sarah Han)

Oct. 31
Monday

Spirit of 73 When speaking about Proposition 73, our dear old Governator Schwarzenegger was quoted as saying, " I wouldn't want to have someone take my daughter to a hospital for an abortion or something and not tell me. I would kill him if they do that." Hmmn.... How about the rest of us look at it a little more thoroughly before we amend the California constitution Nov. 8, shall we? Get more information about the controversial parental notification proposition at the **Vote no on 73! Halloween rally, concert and costume party** put on by VOX (Voices for Sexual Freedom). Bands Baby Teeth and the Starfish play, the Radical Cheerleaders perform, and Nora Dye of Planned Parenthood and Leah Marchenko of NARAL speak, with other guests, performers, and activists to follow. *Noon–2 p.m., San Francisco State University, Malcolm X Plaza, 19th Ave. and Holloway, Free. (415) 710-3550, vox4sf@sfsu.edu.* (Brawner)

It could happen: John Kovacevich takes Diane Rachel hostage during a True Fiction Magazine improv performance. See Fri/28.



Life's a blur: Purveyors of trouble Negativland come back for two nights at the Great American Music Hall.

Hot spot

For 25 years now, **Negativland** have been one of the leading engagers in of copyright infringement, plunderphonics high jinks, and "culture jamming" (uhh ... whatever that means now, but they do get the credit for inventing the word), among other things, relying heavily on the fair-use clause. Most famous for a court battle with Island Records over sampling U2, and a fake press release claiming their song "Christianity Is Stupid" made a kid in Minnesota kill his family (that got *way* out of hand), Negativland have recently thrown their hat in the ring on the peer-to-peer debate. Now the Bay Area band (or, if you prefer, think tank, art collective, authors, sonic outlaws) that launched a thousand college term papers is back with a live show called *Its All in Your Head FM.* (The Great American Music Hall will even bring out their rarely used seats for this one.) It purports to be "a stereophonic look at monotheism" hosted by Dr. Oslo Norway. No, I have no idea what that means either, but it promises not to be boring and stupid. *Wed/26–Thurs/27, 8 p.m., Great American Music Hall, 859 O'Farrell, $20. (415) 885-0750.* (Lydia Brawner)

Nov. 1
Tuesday

Sea bells Indie rock is an amorphous beast of a musical genre, as given to wrapping its arms around an east Londoner's grime as it is a Floridian's whispery folk. Even so, the chamber music of Louisville, Ky., collective **Rachel's** pushes the genre's bounds: a sort of Kronos Quartet for the hoodie set. While the Rachel's premise might sound a bit contrived, the band's icy sound waves speak for themselves. Contemplative and gauzy, the group's strings-heavy texture wraps itself around the listener like a dream — live, the results should be sparkling. On that note, the Rachel's Web site lists one of its touring members as playing "percussion, keyboards, and films," which sounds pretty mellow. Invert also performs. *9 p.m., Great American Music Hall, 859 O'Farrell, SF. $18. (415) 885-0750.* (Max Goldberg)

Nov. 2
Wednesday

I double dare you I know that buried somewhere underneath all those albums representing your grown-up musical tastes is a well-worn copy of an album by Knapsack or some other like-minded pop-punk act. San Francisco's **Roma 79** are here to help you revisit pop-punk, embarrassment- and irony-free. Tonight they celebrate the release of their debut album, *The Great Dying* (Ascestic Records). But R79 aren't a completely untested act — they have already toured the States and recorded soundtracks for Comedy Central and Nickelodeon. Yes, Nickelodeon! I'd love to see Double Dare Dave rocking out in the front row at one of their shows. *9:30 p.m., Hemlock Tavern, 1131 Polk, SF. $6.* (Sean Patrick Maylone)

The Bay Guardian *listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Bay Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.*

JILL TRACY PHOTO BY JON BRADFORD, NEGATIVLAND PHOTO BY DAN LYNCH, TRUE FICTION MAGAZINE PHOTO COURTESY OF AMSTERDAM IMPROV FESTIVAL

music

Music listings are compiled by Sarah Han. The music interns are Sean Patrick Maylone and Justin Yu. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 26

Rock/blues/hip-hop

311 *Fillmore. 8pm, $35.*
Against Me, Epoxies, Smoke or Fire, Soviettes *Slim's. 8pm, $13.* See 8 Days a Week, page 56.
Barfeeders, Honky, Crosstops *12 Galaxies. 9pm, $8.*
Jesse Free, Shannon Murray *Brainwash. 8pm.*
Good Medicine *Biscuits and Blues. 9pm, $7.50.*
Kirk Joseph's Backyard Groove *Boom Boom Room. 9:30pm, $7.*
Love as Laughter, Youth Group, Sam Champion *Bottom of the Hill. 9pm, $8.*
Minipop, Citizens Here and Abroad, Love Like Fire *Mezzanine. 9pm, free.* See 8 Days a Week, page 56.
Nagg, Rock 'n' Roll Soldiers, Vacation *Rickshaw Stop. 8pm, $5.*
Negativland *Great American Music Hall. 8pm, $20.* See 8 Days a Week, page 56.
Leyna Noel, David Starlight *Argus Lounge. 9pm.*
Reverend Glasseye *Parkside. 9pm.*
Rock 'n' Roll Soldiers, Vacation, DJ Aud *Rickshaw Stop. 8pm, $5.*
Sage Francis *Grand, Regency Center, 1300 Van Ness; 421-TIXS. 8pm, $20.*
Sparkle Motion, Jascha Ephraim *Cafe du Nord. 8:30pm, $7.* Also featuring Ask Dr. Hal.
Transmission, Telepathy *Hotel Utah Saloon. 9pm, $6.*
Turn-Ups, Apside, Bento *Elbo Room. 9pm, $6.*
Julieta Venegas *Independent. 9pm, $30.*

Bay Area

Crystal and the Wolves, Inspect Her Gadget *Bear's Lair, 2475 Bancroft Way, Berk; (510) THE-LAIR. 8pm, free.*
Forthmorning, Silence, Coretta Scott, Maxwell Adams *Blakes. 9pm, $8.*
Nicole and the Sisters in Soul *Beckett's. 9:30pm.*

Jazz/new music

Don Asher, Jim Rothermel *Moose's. 7:30pm.*
Bonnie Barnett, Ken Filiano *Hemlock Tavern. 9:30pm, $10.*
BJ Papa Trio *Andrew Jaeger's House of Seafood and Jazz, 300 Columbus; 781-8222. 5:30pm.*
Bossa Suave *Lingba Lounge. 8:30-10:30pm.*
Charles Unger Experience *Les Joulins Jazz Bistro. 8pm.*
Dave Douglas and Keystone *Palace of Fine Arts Theatre, 3301 Lyon; 776-1999. 7:30pm, $22-32.* San Francisco Jazz Festival.
Gaucho Gypsy Jazz, Mitch Marcus Jazz Session *Amnesia. 7:30pm, free.*
John Houghton *Washington Square Bar and Grill. 7pm.*
Octavia Trio *Octavia Lounge, 1772 Market; 863-3516. 7pm.* With Glenn Richman and Dave Matthews.
Eric Shifrin *Fairmont, 950 Mason; 772-5000. 7pm.*
SoulJazz *DogPatch Saloon, 2496 Third St; 643-8592. 8:30pm, free.*
Robert Stewart *Varnish Fine Art; www.therobertstuartexperience.com. 6pm, $5.*
Benny Velarde and his SuperCombo *Top of the Mark. 8:30pm.*
Voz do Brasil with Liza Silva and Tammy Hall *Jazz at Pearl's. 8:30 and 10:30pm, $5-10.*

Bay Area

Calvin Keys Trio and Invitational Jam *Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm, $5.*
Clifford Brown 75th Birthday Celebration! A Trumpet Summit! *Yoshi's. 8 and 10pm, $18-26.*
Frederica von Stade *Oakland City Center, adjacent to 12th Street BART Station, Oakl; www.oaklandcitycenter.com. Noon, free.*
Helsinki Skylight *Jupiter. 8pm.*
Ned Boynton Trio *Downtown. 8pm.*

Folk/world/country

Clay Hawkins *Plough and Stars. 9pm.*
Jimbo Trout and the Fishpeople *Johnny Foley's. 9pm.*
Open mic *Ireland's 32. 9:30pm.*
Russian Chamber Orchestra *St. Patrick's Church, 756 Mission; 777-3211. 12:30pm.* Russian Music Festival.
Erin Shrader, Richard Mandel, John Ward *Wilde Oscar's, 1900 Folsom; 621-7145. 8pm, free.*

Bay Area

Sonya Greta, Axton Kincaid, Eric Cornforth *Mama Buzz Gallery, 2318 Telegraph, Oakl; (510) 465-4073. 6pm.*
Nawal *Ashkenaz. 9pm, $12.*
Orquestra Soroa *Shattuck Downlow. 8pm, $5-10.*

Dance clubs

Afro Latin Jazz *Voda, 56 Belden Pl; 677-9242. 5-7pm, free.* With DJs Kevin Koga and Daddy Africa.
Big Up! Big Up! *Soluna Cafe and Lounge, 272 McAllister; 621-2200. 9pm, free.* An event showcasing women in reggae and hip-hop.
La Bodega *Baobab. 10pm, $3.* Reggaeton and Afro-Cuban with DJ Walt Digz and Rick.
Body Wet Wednesdays *Luna Lounge, 1192 Folsom; www.lunaloungesf.org. 9:30pm.* Hip-hop, R&B, and club classics with DJ Rick and DJ Switch.
Bondage A Go-Go *Glas Kat. 9:30pm-2:30am, $5-7.* Death rock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.
Le Boom *Pink, 2925 16th St; www.pinksf.com. 9pm-2am, $5.* With Antonio, M3, Tasho, and guests.
Crucial *Nickie's BBQ. 10pm-2am.* Roots, rocksteady, dancehall, and dub with DJ Brigadeer Barry and B-Love.
Debutante *Knockout. 10pm.* Indie, punk, psych, and rock with DJs Rua, Biggs, and Rye in the Sky; live set by Chase Frank and Sleeper Waves.
Deeper Wednesdays *Wish, 1539 Folsom; 278-9474. 9pm-2am.* With Nate Harrison and guests.
Dodgy *Eight. 10pm.* With Chris Orr, Richie Panic, and Nadine.
Elev8 *El Rincon, 2700 16th St; 437-9240. 10pm-2am.*
Flava in Ya Ear *Beauty Bar. 9pm, $3-5.* Hip-hop, soul, dancehall, and party rock jams with DJs Satva and Paul Carey.
Hud *Bender's, 806 South Van Ness; 824-1800. 9pm-2am.*
Indulgence *Harry Denton's Starlight Room. 8pm-2am.* '70s, disco, funk, and house with DJ Bruce.
Levende Lounge *1710 Mission; 864-5585, www.levendesf.com. 7pm-2am, free.* With DJ Von.
Low End Theory *Skylark. 9pm-2am, free.* Hip-hop, R&B, and more with DJs 4aM, Whooligan, and Keelay.
Magnet Lounge *1402 Grant; 271-5760. 7pm-2am.* Reggae, dancehall, roots, and culture with AllMightySoundz.
Meat *DNA Lounge. 9:30pm-2am, $5.* Industrial and EBM with BaconMonkey, Djall, Mitch, and Netik.
Moonstone *Milk. 9pm-2am, $5.* Hip-hop, R&B, soul, and reggae.
Network Lounge *330 Ritch. 9pm.* A club for members of the urban and international business industry to mingle at.
1964 *Edinburgh Castle. 10pm-2am, free.* Mod/'60s dance party.
Original Concept *Underground SF. 10pm-2am, $5.* Hip-hop, funk, and dancehall with DJs Paul Carey, Satva, Centipede, Apollo, Zeph, Romanowski, and Derrick D.
Passport *Duplex, 1525 Mission; 355-1525. 9pm.* World breaks with DJ Soulsalaam and guests.
PYT *Make-Out Room. 10pm, $3.* A queer dance party.
Qoöl *111 Minna Gallery. 5-10pm, $5.* Pantechno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Rebirth *Alpha Bar, 3848 Geary; 244-6989. 8pm-2am, free.* Deep, soulful, urban house grooves and live conga drum with DJ Kimani and Lito Carrillo.
Resonance *Polo's Blue Cube, 34 Mason; bluecubesf.com. 9:30pm-2:30am, $7.* Funky house, tech-trance, and more with rotating DJs.
Rich Girls *Skylark. 9pm-2am, free.* With Daryl Stubbs and Duserock.
Rock Out *Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free.* Punk, garage, rockabilly, psychobilly, and more.
Salsa dance lessons *Metronome Dance Center. 7pm, $12.* Beginner salsa dance lessons.
Satellite *Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free.* House and techno.
Sweet Spot *Tunnel Top. 10pm.* Hip-hop, R&B, soul, and reggae with D-Sharp, Friendly Traveler, Kevvy K.
Sweet Thing *Delirium. 10pm.* '60s and '70s rock and soul with DJ Jules and Jenny.
Synchronize *Il Pirata, 2007 16th St; 626-2626. 10pm-2am, $2.* Psy-trance.
Union *Endup. 10pm-4am.* With DJs BB Hayes and DeMilo.
Vitabar *Divas, 1081 Polk; 928-6006. 10pm-2am, $5.* With mikee and Jada Halston.
Wabi Sabi *EZ5, 682 Commercial; www.ez5bar.com. 9pm, free.* Hip-hop, breaks, and techno with DJ Groovecatcher.
Wink *Butter. 9pm-2am, free.* House, breaks, and techno.

Bay Area

Club 101 *815 W. Francisco Blvd, San Rafael; (415) 460-0101.* A salsa club with Tito y su Son de Cuba.
Good Life *Luka's Taproom and Bar, 2221 Broadway, Oakl; (510) 451-4677. 8pm-midnight.* With VNA, DMadness, and guests.
Kingman's Lucky Lounge *5-8pm, free.* Open audition turntables by appointment, followed by downtempo with Ambient Mafia.
Lion Rock *Oasis, 135 12th St, Oakl; (510) 763-0404. 10pm, $7.* Reggae, dancehall, and roots with Jah Yzer, DJ Riddm, Dub Rocker, Jah Mystic, and Poppa.
Reggaeton Corner *@seventeenth, 510 17th St, Oakl; (510) 433-0577. 9pm.* Reggaeton and hip-hop.
Sabroso *Bench and Bar, 2111 Franklin, Oakl; (510) 444-2266.* Blatino night featuring reggaeton, old-school, and hip-hop.
Shattuck Downlow *8pm-2am.* Salsa dance lessons.
Suburban *Stinger Lounge, 38 East 25th Ave, San Mateo; (650) 571-8486. 9pm-2am, free.* Progressive, house, and breaks with DJs Mark Martini, Aaron Josiah, and Rectified Dave.

thursday 27

Rock/blues/hip-hop

311 *Fillmore. 8pm, $35.*
Against Me, Epoxies, Smoke or Fire, Soviettes *Slim's. 8pm, $13.*
Billy Boys, Holiday and the APC, Joel Streeter *Last Day Saloon. 9pm, $8.*
Captured! By Robots, Dead Hensons, Pleaseeasaur *Bottom of the Hill. 9pm, $10.*
Debbie Davies *Biscuits and Blues. 8:30 and 10:30pm, $12.50.*
Diplo, DJ Marlboro *Rickshaw Stop. 9pm, $15.*
Jack Endino, Dirty Power, Grannies *Hemlock Tavern. 9:30pm, $10.*
Cas Lucas *Brainwash. 7pm.*
Gun and Doll Show, Pillow Pusher, Orixa *DNA Lounge. 9pm*
Lava Rats *Ireland's 32. 9pm.*
Lonely Kings, Statue of Tragedy, INQ *Cherry Bar and Lounge. 9pm, $5.*
Nicole McRory *Johnny Foley's. 9pm.*
Mission Players *Boom Boom Room. 9:30pm, $5*
Ned, Pants Pants Pants, Somnabulants, Uni and Her Ukelele *Hotel Utah Saloon. 9pm.*
Negativland *Great American Music Hall. 8pm, $20.* See 8 Days a Week, page 56.

Continued on page 61

lit
NOV. 2005
GUARDIAN LITERARY SUPPLEMENT

Musing on McLuhan, museums, and modernity. By Chaim Bertman [p.4]

The art of the comic [p.6] • A spirited talk with Thomas Cleary [p.10] • Triumph of the wealthy [p.12]

THE SAN FRANCISCO BAY
GUARDIAN

A Clean Well-Lighted Place for Books

Calendar of Events - November

Jerome Karabel

Tuesday, November 1 at 7 PM

Ever since the 1920s when bitter anti-Semitism caused elite universities to limit the number of Jews, Ivy League admissions policies have been both tightly controlled and shrouded in secrecy. ***The Chosen*** by UC Berkeley Sociology Professor **Jerome Karabel**, is a landmark history of who got in and who didn't over the course of a century — and how it shaped our nation.

ACWLP Goes to the Movies with Tab Hunter

Tuesday, November 1 • Balboa Theater

3630 Balboa Street, San Francisco
415-221-8184 • www.balboamovies.com $8.50

Join us for a special evening with 1950s movie star, Tab Hunter.
6 PM free booksigning of his new memoir, ***Tab Hunter Confidential***
7:30 PM ticketed: on-stage conversation (with film clips) between **Tab Hunter** and **Eddie Muller**, followed by screening of ***"Polyester"*** in Odorama

Jane Ganahl & Friends

Wednesday, November 2 at 7 PM

Single Women of a Certain Age is the smart new collection of essays about life and love in the over-40 lane. Edited by the *San Francisco Chronicle* "Single Minded" columnist **Jane Ganahl**, this anthology features such local favorites as **Kim Addonizio, Isadora Alman, Anne Buelteman, Ronnie Caplane, Lynn Freed, Kathi Kamen Goldmark, Jean Gonick, Susan Griffin, Jane Juska, Wendy A. Merrill, April Sinclair and Cameron Tuttle.**

General Janis Karpinski

presented by The Public Affairs Forum of the Bar Association of San Francisco & the World Affairs Council

Thursday, November 3 • 12 – 2 pm

A Luncheon & Discussion at the World Affairs Council
312 Sutter Street, SF • 415-293-4647
For tickets and registration, call 415-782-8968 or visit www.sfbar.org

General Janis Karpinski had a long, distinguished military career. She received a Bronze Star for her service in the Gulf War and served as Commander of the Military Police Brigade in Iraq. Although she had no training in handling criminal prisoners, she was selected to run Abu Ghraib. Her new memoir, ***One Woman's Army***, takes us inside the prison walls, describing interaction with prisoners, corruption within the army and accompanying private firms, and meeting with Saddam Hussein, who refused to believe a woman was in charge. She argues that blame for the Abu Ghraib scandal goes to the very top of the chain of command and tells why she has been made scapegoat.

Davy Rothbart

Thursday, November 3 at 7 PM

Davy Rothbart, creator of *Found* magazine, returns to ACWLP to read from his first story collection, ***The Lone Surfer of Montana, Kansas.*** These lean, gritty stories about rural back roads, questionable heroes and trouble with the law capture the oddity, poetry and dignity of everyday life.

John Waters

Sunday, November 6 at 5 PM

Welcome back to the incomparable **John Waters**! His latest book, ***Hairspray, Female Trouble, and Multiple Maniacs***, collects three of his screenplays and more than 60 candid, handpicked photos. No one is more entertaining than this groundbreaking filmmaker.

San Francisco Jewish BookFest 2005

Sunday, November 6
10:30 AM – 5:30 PM

at JCCSF • 3200 California Street, SF • 415-292-1219

Immerse yourself in the wealth of contemporary Jewish literature.

Tracy Kidder

Monday, November 7 at 7 PM

Pulitzer Prize winner **Tracy Kidder**, author of *Mountains Beyond Mountains*, writes about himself for the first time in his moving new memoir of the Vietnam War. ***My Detachment*** tells of his time as an ROTC officer trying to assume command of a ragtag band of eight more or less ungovernable enlisted men.

Vikram Seth

Tuesday, November 8 at 7 PM

Two Lives by literary virtuoso **Vikram Seth**, author of *A Suitable Boy*, is a masterful fusion of memoir, biography and history. It is the arresting story of his beloved Indian uncle and German Jewish aunt, whose stories of cultural diaspora traverse some of the most turbulent events of the twentieth century.

George Packer

Wednesday, November 9 at 7 PM

In his probing new book, *New Yorker* writer **George Packer** recounts how the U.S. set about changing the history of the Middle East and became ensnared in a guerrilla war in Iraq. ***The Assassins' Gate*** tells of the people and ideas that created the Bush administration's war policy and describes the war's effect on American life.

Marion Winik

Thursday, November 10 at 7 PM

NPR commentator **Marion Winik** is one of those gifted writers who can make you laugh, cry, and think more deeply about your life and the world. Her new essay collection, ***Above Us Only Sky***, takes readers on a journey through the rich and rocky emotional terrain of midlife.

Scott Turow

Sunday, November 13 at 5 PM

Best-selling author **Scott Turow** brings us a breathtaking story of courage, betrayal, passion and the mystery of a father's hidden war in his terrific new novel, ***Ordinary Heroes***. Only after his father's death does Stewart Dubinsky learn the truth about what happened to his dad during WWII and come to understand his father's true character.

Amy Tan

Monday, November 14 at 7 PM

Welcome back to beloved writer **Amy Tan**, author of such favorites as *The Joy Luck Club* and *The Opposite of Fate*. Her new novel, ***Saving Fish From Drowning***, is the funny, haunting, morally provocative tale of a dozen San Franciscans who disappear while on a cultural expedition in Burma.

Andrew Lam

Tuesday, November 15 at 7 PM

In his new book of essays, **Andrew Lam** introduces us to Vietnamese nationals who fled their homes in the wake of the Vietnam War. ***Perfume Dreams*** is an intimate, complex, and well-informed contribution to our understanding of Asian-Americans and the American experience.

Suzy Gershman

Wednesday, November 16 at 7 PM

When her husband's unexpected death turned her life upside down, **Suzy Gershman** left the safety net of her home in Connecticut to fulfill the dream that she and her husband had shared by making a new life for herself in Paris. ***C'est La Vie*** is Suzy's irresistible story of making a fresh start at middle age and discovering the charms of Paris while trying not to look too much like a tourist.

Said Hyder Akbar

Thursday, November 17 at 7 PM

Come Back to Afghanistan by 20-year-old **Said Hyder Akbar** is a riveting portrait of Afghanistan's rebirth that offers a unique, inside perspective. Hyder's father, an old friend of Hamid Karzai, returned to his native country to work for Karzai's new government after the Taliban fell. Hyder, who grew up in the Bay Area, spent three consecutive summers with his father, observing the front lines of the country's reconstruction.

30th ANNIVERSARY SALE

Friday, Saturday & Sunday
November 18, 19 & 20

20% OFF

ALL BOOKS, CARDS AND GIFTS IN STOCK!
Drop by for a glass of wine to help us celebrate.

Jonathan Harr

Friday, November 18 at 7 PM

In his spellbinding new book, **Jonathan Harr**, prize-winning author of the best-selling *A Civil Action*, takes us on a gripping quest to rediscover a lost masterpiece by Caravaggio. The painting's mysterious fate and the circumstances of its disappearance have long captivated devotees of the Baroque painter. ***The Lost Painting*** is a remarkable synthesis of history and detective story.

Davia Nelson & Nikki Silva

Monday, November 21 at 7 PM

Davia Nelson and Nikki Silva, a.k.a. **The Kitchen Sisters**, are Peabody Award-winning producers responsible for the popular "Hidden Kitchens" series on NPR. Their new book, ***Hidden Kitchens***, explores how communities come together through food. They'll be bringing their tape recorder to capture your own stories.

Po Bronson

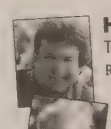
Tuesday, November 22 at 7 PM

ACWLP favorite **Po Bronson** traveled the world to find extraordinary wisdom from ordinary people who have survived tremendous hardship in their families. Drawing upon interviews from more than 700 people, his honest, compassionate new book, ***Why Do I Love These People?***, explores the essence of what it means to be a family in our contemporary society.

David Leavitt

Monday, November 28 at 7 PM

Alan Turing was one of the first people to imagine a computing machine capable of solving the world's most complicated math problems. **David Leavitt's** fascinating new biography, ***The Man Who Knew Too Much*** tells the story of how Turing's speculations and work paved the way for the creation of the modern computer and how his eccentricities made him a tortured genius at best, and a social misfit at worst.



Huston Smith & Phil Cousineau

Tuesday, November 29 at 7 PM

Renowned historian of world religions **Huston Smith** invited ten influential American Indian spiritual and political leaders to talk about their 500-year struggle for religious freedom. The result is the new collection of deeply illuminating conversations, ***A Seat at the Table***, edited by **Phil Cousineau**. Huston Smith and Phil Cousineau will discuss how our country, which prides itself on religious freedom, has resolutely denied those same rights to our own indigenous people.

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marginalia by paul reidinger

The poet's nose

Language is music, or maybe music is a sort of language: the sounds of feeling freed from the surly bonds of sense-making and a way of describing what it means to be alive. Music, at its best, transports us into the clouds of reverie, and even if the music is accompanied by, or burdened with, words, as in opera or pop songs, one can generally ignore their meaning without prejudice. Singing, after all, is a form of musical beauty, and it hardly matters what the words are. (We all have favorite pop songs whose words are muddled or nonsensical, yet this does not diminish the pleasure the songs give nor prevent us from singing along, even if we fill in the garbled spots with nonsense of our own.)

Writers are singers who face the daunting task of making sense while singing. The best written language, whether poetry or prose — and the best prose carries an infusion of poetry's sensuality and imagery — is a symphony of melodies, harmonies, rhythms, and counterpoints that lifts our hearts; if prose, it also tells us a meaningful tale our minds can follow. One element of literary art, then, is in making the seam, the joining of heart and mind, imperceptible. If there is a more problematic art, one in which failure and defeat are more likely, I have not heard of it.

Friends of mine, artists long schooled in music and painting, are unanimous in support of the proposition that you must "check part of your brain at the door" when you take up a brush or sit down at the piano in hopes of creating. The rational mind, the seat of facts and logic, is worse than useless when attempting to summon the muse: It is a hindrance, it gets in the way, unless one is unfortunate enough to be an imaginative writer. Then space must be made, the cognitive brain squeezed in and peace somehow kept, as among small children squalling in the backseat of the car on an overlong journey.

For Harold Bloom, the venerable Yale literary critic whose fine book *Where Shall Wisdom Be Found?* has just been reissued in paperback (Riverhead, $15), the issue is one of what he calls "wisdom writing," the antagonists are philosophy and poetry — considered in pairs, from Plato and Homer to Freud and Proust — and the winner is poetry, by considerably more than a nose. Bloom is neither poet nor artist, but he has a fine nose and a great (a philosopher's?) mind, he writes in a style made easy and confident by vast reading and long experience, and, being elderly, he has recently called "at the gates of death," where, he writes, "I have recited poems to myself, but not searched for an interlocutor to engage in dialectic.... After a half-century of teaching poetry, I have come to believe that I must urge my better students to possess great poems by memory. Choose a poem that *finds* you, as Coleridge says, and read it deeply and often, out loud to yourself and others. Internalizing the poems of Shakespeare, Milton, Whitman will teach you to think more comprehensively than Plato can."

Bloom does not describe his medical crisis, though contextual clues imply a heart attack, and in any case, he seems to have been recalled from the gates of death for an interval, though for him as for the rest of us, "mortality hovers, and all of us learn the triumph of time" sooner or later. Meanwhile, chastened and granted a reprieve, "the mind ... returns to its needs for beauty, truth, and insight" — for literature, in other words, for writing that elevates, illuminates, transforms, for writing that matters, that furthers the business of growth, which (to paraphrase Justice Holmes) is all there is in living. To stop growing — learning, appreciating, absorbing, changing — is to die, slowly and from the inside, like a tree afflicted with rot.

It is no accident, surely, that Bloom mentions beauty as the quality in art first among equals, primus inter pares. Beauty is the foundation of the house of art, and if beauty takes many forms — if it can be dark and windswept as well as sunny and clean, if it can be disturbing as well as cheery — that is just another way of saying that art itself is as various as human experience, and much, probably most, human experience is difficult. Beauty cannot be free of awareness of suffering and loss, the defining inevitabilities of all lives; beauty must accept and reflect those bitter teachings, but the greatest, the eternal beauties grow around and beyond sorrow; they stir the heart and raise the eyes, they break like sunrise over the dreary landscape of everyday disappointments, they remind us that transcendence touches every life, if we are open to its touch, if we are alive.

Writers are many things, not all of them admirable even in the generous pages of Harold Bloom, but our chief charge is to serve as keepers of the language, to be its trustees and guardians, to stave off dilution and degradation, to make such music as we can and to hope that, when we sometimes succeed, as sometimes we must, there will be someone out there to notice, and to sing our praises. ❖

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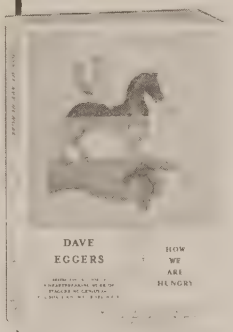

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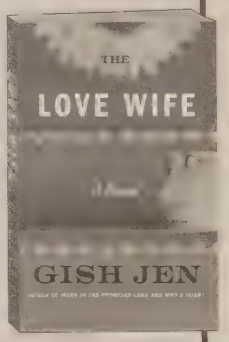

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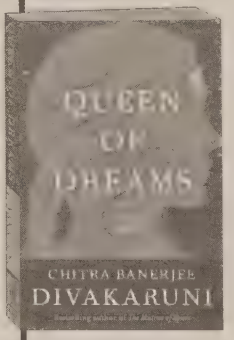

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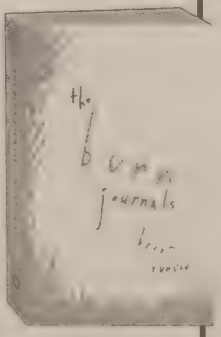

WITH A NEW AFTERWORD

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The museum and the muse

A reader ponders the modern with the help of Malraux and McLuhan

BY CHAIM BERTMAN

My grandmother never went to school. She spent most of what people today would call her "childhood" digging for potatoes the Polish farmers had overlooked in the nearby fields. One could easily tell that she didn't have the benefits of a formal education. She thought that George Herbert Walker Bush, ex-head of the Central Intelligence Agency, seemed like "a nice man." Yet she was a serious and clever person. She knew, more than anyone else I've known, how to turn things over in her mind until she grasped all the parameters of the matter at hand. For example, one time, when I was about six, I asked her, "Grandma, how come I weigh more on the scale at your house than I do on the scale in my house?" She could have told me that one of the scales was broken, but she never lost an opportunity to educate a child. "Well, darling," she explained, "Potsdam is north, which is up, like the moon, where you weigh less." I always thought these explanations of hers were harmless. But then my uncle told me that, until he went off to college to study medical engineering, he had believed everything she told him. It took me years to see the magnitude of these "everythings." Everything on television, everything in the water. The white man's everything. His logic, his rhetoric, his grammar.

Having grown up, for all practical purposes, as the grandson of a medieval gleaner, I've always felt a few degrees of gauzy remove from our 21st-century collective mind, and it's never been very clear to me what a transplanted bee should make of its few years in this queenless hive, our so-called modernity.

I am told that the lawyers for the "theorists" of intelligent design do not claim that life on Earth was necessarily created by the Christian god. It may have been created, they admit, by an intelligent space creature. Of course, this space creature itself could not have been created, I'm assuming, by a process of evolution — so where, exactly, would we place, taxonomically, this creature that is neither divine nor created by natural processes? Isn't this dismal confabulation of reason and superstition exactly the swamp where medieval scholasticism began? Sometimes, lately, I get the eerie feeling that, after a night of troubled sleep, I've woken up in a second Eisenhower period. I wonder if anybody, even the artists, takes seriously these days Ezra Pound's hopeful aphorism, "Artists are the antennae of the race." I suspect that even those who most enjoy contemporary arts think Pound's biological analogy is, at best, quaint, and that his grave tone betrays a bizarre confidence in the second sight of our poets and painters: "A nation which neglects the perceptions of its artists declines. After a while it ceases to act, and merely survives."

Could it be that our "antennae" are dulled by the Prozac our generation flushes, figuratively speaking, into the collective well? If so, I suppose it is up to the robustly depressive among us to bear the burden of being eloquently dubious of the captains of industry — and so, the age of the happy pill ushers in, for better or worse, the age of the Negasaurus Rex.

The thing is, though, I don't want to be around *that* vibe either. If I woke up in the time of Caligula, knowing what I know now, I wouldn't want to get heartburn simply because Caligula is a tyrant. I would try to remember that it is only by accident that, instead of being born rightfully among my little friends in the Ituri Rainforest, I find myself among these Roman senators, wolves, actors, and children. Which returns us to the question: Joyfully, and without losing her amused perspective, what, then, should an artful bee make of her days in this foreign hive?

Whether or not most artists and writers today, as individuals, are willing to stay on their knees, to steal pious glances through their keyhole into modernity, André Malraux, in his book *Museum Without Walls,* illustrates how the *study* of art, when taken seriously, can be a psychic window into any number of epochs.

One can hardly explain a book whose art is in its sentences, but Malraux's basic idea begins with the museum: Though we may take it for granted by now, the modern museum is only a few centuries old. It was born in the Netherlands, in the late 16th century, not long after the Renaissance, when there was suddenly a glut of paintings that had to be stored away in warehouses, and a public willing to pay a few pennies to see them. Malraux argues that this forever changed the way people look at art. Before, a wealthy person perhaps had a painting or two in his drawing room, and guests would sit for a few hours in front of them. Now there was a tendency for a more diverse audience to look at art, and also, to walk from piece to piece, judging each painting or sculpture not on its own organic merits but according to previously unthinkable comparisons.

Malraux explains, for example, how a religious icon, from the dawn of the museum, was no longer judged according to the standards of the church, its function, its own aesthetic peers, the atmosphere it evoked inside a dark cathedral, and so on, but suddenly, in comparison to works intended for a secular audience, in a bright room heaped with works from other times and places. In the 17th century, this change in viewpoint lent itself, quite naturally, to any number of chauvinisms about what made one work a masterpiece and another work, by degrees, a failure. Similarly, manuscripts intoned for a thousand years inside dark cathedrals, when taught alongside other great works of world literature, became *human* and revealed their pimples and posturings.

This cultural shift is not unprecedented, of course, in the history of the world. Every time a country mouse arrives in a big city, and a value system as old as anyone can remember gives way to the new, there is disorder and a grappling, often desperate, to find new order. What makes Malraux's work so intriguing is his masterly depiction of the power of a single innovation, the museum, over all of Europe.

Malraux then describes yet another equally revolutionary phenomenon of the 19th century: photography, which quietly created a kinship among all the art forms it touched, and undermined those old categories. For example, Ikea furniture could not be said to work well with Byzantine architecture, until their masterpieces could be photographed and put together in an album. This is the museum without walls.

Giving an artist this unlimited license as a *curator,* photography led to yet another shift in the value system of the West, a kind of globalism. "The masterpiece acclaimed as such in the company of the Immortals," Malraux writes, "was joined and sometimes replaced by the most *telling* work of the artist in question, so now another class of work is coming to the fore: the most significant or accomplished work of every *style*." A grouping of 200 works of sculpture, for example, would now seem naked if it did not include some Polynesian and some Inuit pieces. This revision of values, at least in the realm of art, did away with the 17th-century prejudice against so-called clumsiness, which had regarded Gothic statue, for example, not as what it really is, but as a botched attempt to be something quite different. In that obsolete worldview, pretty much all statuary from around the world was, essentially, a failed attempt at making a classical statue. Likewise, one could argue along the same lines that most consciousness from around the world was considered in the West, from the Age of Exploration onward, a botched attempt to be Western.

"We need only cease observing the Greek nude through Christian eyes," Malraux writes, "and compare it not with the Gothic but with the Indian nude — and its nature promptly changes; the erotic elements fade into the background, we see it radiant with new-won freedom and in its amply molded forms find hidden traces of the drapery of the figures from which

it has gradually broken free, and which the Greeks called 'Victories.'"

Where Malraux tried to read the knotted evolution of our sensibility and consciousness in the particulars of art history, Marshall McLuhan — decades later, in Toronto, in the mid-1960s — advanced a bird's-eye view of human consciousness in his famous aphorism, "The medium is the message," which, interestingly bent, became the title of his book *The Medium Is the Massage.*

He meant that the actual message conveyed by a specific technology could never be completely separated from the characteristics of that technology. In other words, when human beings wrote on stone tablets, the overwhelming tendency was to codify "timeless truths" or "universal laws," and, for all practical purposes, its ultimate content was "I am the Eternal thy God." Likewise, when the Phoenician city of Byblos, much later, became a papyrus factory for the entire Mediterranean, the dominant medium of the day would convey its own tacit commandments: "Be spontaneous, consider possibilities, quibble, innovate."

Of course, McLuhan conveniently overlooks archeological evidence, such as the time-bound content of humanity's earliest clay tablets: "Lugalkidish took five goats from Amram and owes him seven shekels." But as for his basic idea, McLuhan is in good company. Two and a half millennia before him, Plato warned his readers that the written word, in general, would have powerful effects on humanity. While the spoken word was inherently democratic, since one could argue with the speaker, the written word might eventually become a mad tyrant: Unsophisticated people could be persuaded that a book, because it could not respond to philosophical inquiry, was, so to speak, the word of God. What then, McLuhan asked, would be the inevitable, staggering effects of *television* on the human psyche?

THE MEDIUM IS THE MASSAGE
By Marshall McLuhan. Gingko Press, 160 pages, $13.95 (paper).

For an overview of McLuhan's ideas about modernity, I would begin with the fascinating biography *Marshall McLuhan: The Medium and the Messenger,* by one of his more serious students, Phillip Marchand. This book depicts McLuhan's intensity, nuttiness, paranoia, sloppiness, flippancy, and arrogance as inseparable from his genius, his scholarship, and his often blissful intellectual freedom. Marchand conveys McLuhan's attempt to see, in effect, "the real message," beneath everything from comic books to sitcoms, as charged with a sense that our modern world is dangerously insane — brainwashed — and that one would be a fool not to put one's vast energies into puncturing its spell. Reading Marchand's exhilarating book, one wonders if McLuhan's enormous brain tumor, late in life, simply gave flesh to his fighting ambition to untangle our almost hopelessly twisted collective brain.

Clearly this was a man with obsessions. For more than a decade, beginning in the 1940s, McLuhan published articles about how the ineffectual comic strip character Dagwood had the effect of weakening the modern spine. McLuhan believed that the artist did not create art objects; rather, the audience moved one to create a given thing. According to Marchand, when the Canadian government asked McLuhan his ideas about increasing Canadian content on the Canadian Broadcasting Corp., he said that it wasn't necessary: When Canadians watch *Bonanza,* it *is* Canadian content. Hitler, he argued, could have had no real power over the German spirit except in the age of radio, which is a "hot" medium and taps into our menacing, archaic tribalism; had he appeared on television, he could only have lulled the *Volk,* at best, into a compliant slumber.

In his watershed book of 1966, *Understanding Media,* McLuhan worked his way from the Gutenberg press through the phonograph and on to dozens of space-age contrivances that are subliminally altering our minds. The glittering titles of his chapters unabashedly reveal McLuhan's knack for pop communication: "Clothing: Our Extended Skin." "Ads: Keeping Upset with the Joneses." "Money: The Poor Man's Credit Card." "Television: The Timid Giant."

Although one has to read McLuhan with some generosity and overlook hundreds of glaring contradictions, he is clearly an idea factory and a person of ferocious intuition — exactly what Pound would call a human antenna. In his more scatterbrained book, *From Cliché to Archetype,* published in 1970, McLuhan explained, by way of analogy, how he could see overarching cultural patterns that were not previously visible simply by living on the brink of such enormous change: "Just before an airplane breaks the sound barrier, sound waves become visible on the wings of the plane."

I suspect, unfortunately, that many people today would be inclined to dismiss McLuhan with an aesthetic argument, that he sounds so *'70s.* Of course, this is a very McLuhanesque observation. Television, with its emphasis on the hypercurrent, has encouraged us to bracket our perceptions by that rhetorical abbreviation, the "cultural decade." Regardless, I would suggest that one shouldn't be too proud to read McLuhan; sometimes it takes a mad oracle to bring sensation back to one's own damaged antennae. ❖

Chaim Bertman is the author of the novel Stand-up Tragedian *(Creative Arts) and a frequent contributor to* Lit.

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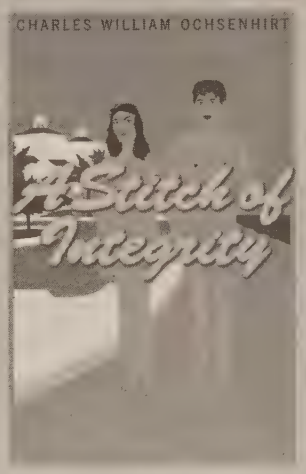

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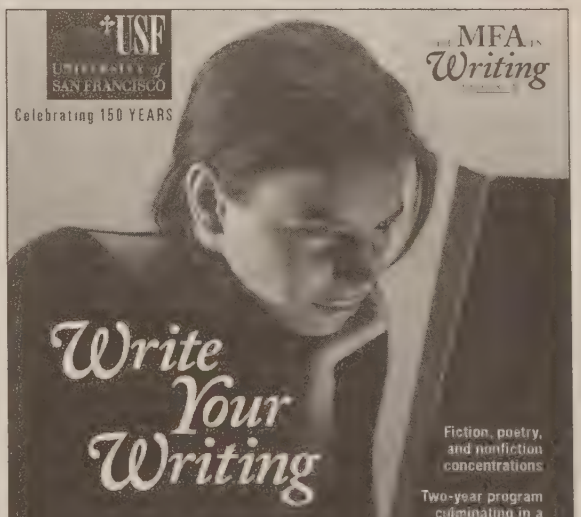

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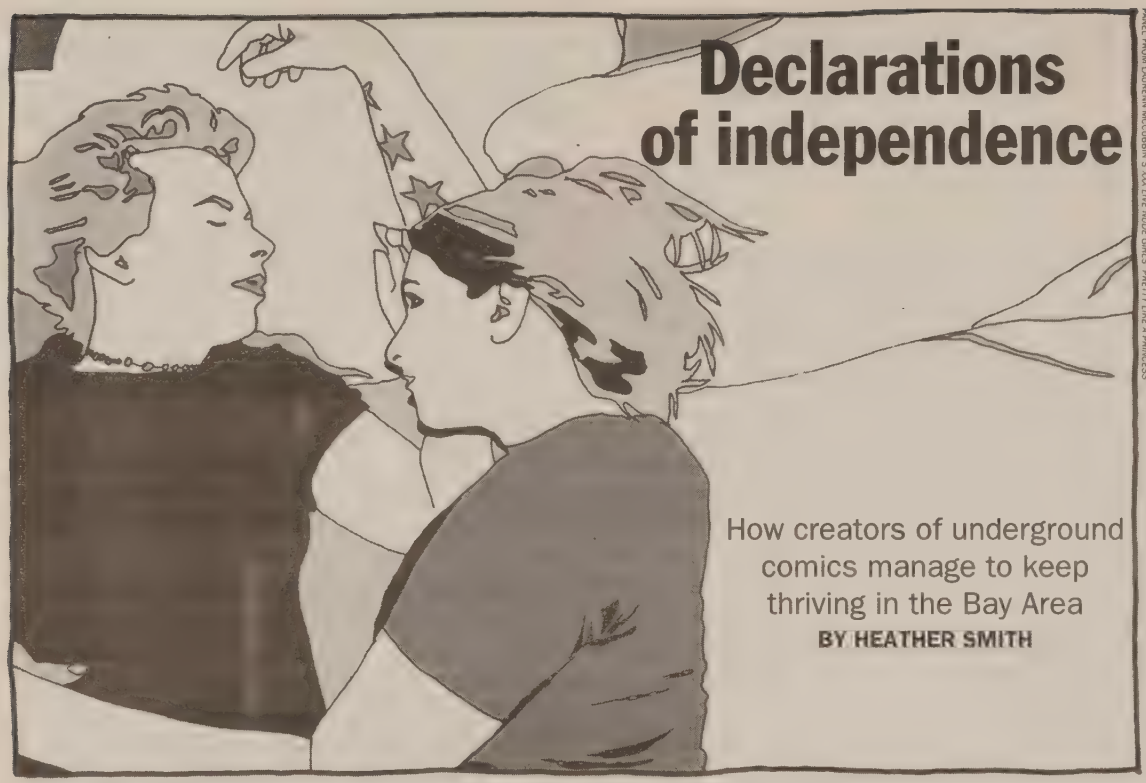


PANEL FROM LAURENN MCCUBBIN'S XXX LIVE NUDE GIRLS: PRETTY LIKE A PRINCESS

Declarations of independence

How creators of underground comics manage to keep thriving in the Bay Area

BY HEATHER SMITH

Laurenn McCubbin is a vivid reminder of the eclectic nature of art in the Bay Area. Her hair is red and streaked with platinum, her arms are covered with tattoos, and she is, as of this month, the new art director for traditionally superhero-dominated Image Comics. Her latest work, *Rent Girl*, written by Michelle Tea and lavishly illustrated by McCubbin, has also just been optioned for HBO by Tony Jonas, executive producer of *Queer As Folk*.

"We want it to be partially animated," McCubbin says. "The thing we had a hard time convincing people of is that hookers can be funny. I can't imagine why people don't understand. People are like, 'It's going to be such a sad show,' and I'm like, 'Have you read the book?' "

While McCubbin was an art student in Chicago, she began creating screen-printed images and writing stories around them. "A friend of mine, Nikki Coffman, said, 'Why don't you try and put these together like a comic book?' " McCubbin recalls. "I always loved comics. I read a lot of *Love and Rockets* when I was a teenager, but I never thought of doing them myself."

The initial result of her efforts was the self-published *XXX Live Nude Girls* and its sequel, *XXX Live Nude Girls: Pretty Like a Princess*. Their gritty view of sex, drugs, and hot waitresses places them squarely in a tradition of San Francisco literature stretching all the way back to the gold rush.

Comic books have been a part of the Bay Area's literary consciousness since at least 1968, when Gary Arlington opened the San Francisco Comic Book Co. at 23rd and Mission Streets and began pushing the somewhat disingenuously named Educational Comics (better known as EC) with patrons and contributors Kim Deitch, Robert Crumb, and Spain Rodriguez.

"The talent in the Bay Area is very, very deep," says Rory Root, owner of Comic Relief, a Berkeley comics shop. "APE [the Alternative Press Expo] has gone from a tiny show in San Jose to a huge extravaganza with 1,000 people attending and over 100 exhibiting, most of whom are local."

San Francisco's tradition of self-publishing and underground presses made the jump to underground comics fairly simple. Virtually every era and social movement in post-'60s San Francisco has been documented in comics as well as literature.

While Armistead Maupin chronicled the foibles of denizens of Nob Hill and the Castro in his *Tales of the City* series (which began running in the *San Francisco Chronicle* in the mid-1970s and continued in the *Examiner* through much of the 1980s), Phoebe Gloeckner was writing about the teenage hustlers on Polk Street in *A Child's Life* and Dori Seda was poking fun at artsy warehouse life in the South of Market neighborhood. Seda's comics, collected in the anthology *Dori Stories*, reveal how even then San Francisco's counterculture was obsessed with *(a)* nontraditional relationships and *(b)* its dogs.

Dan Clowes, creator of *Eightball*, was lured to the Bay Area by his wife, whom he met at a book signing at Comic Relief.

"You just can't justify having to live anywhere as a cartoonist," he says. "You don't get out much. You can buy art supplies through the mail. Plus, I actively didn't want to live in Chicago anymore. But then, pretty much any big city has cartoonists. They don't tend to live in the middle of nowhere. I guess the urban environment helps the anxiety that creates the tensions that produce art."

Clowes supported himself for years doing illustration before his comic *Ghost World* was optioned for a movie by *Crumb* director Terry Zwigoff. Now he writes screenplays, most recently for another Zwigoff movie, *Art School Confidential*, based on an earlier comic of his.

"I was very lucky," he says. "In this business you have no retirement, no health benefits. I'd be uncomfortable about turning 60 with nothing else to support me."

He's heard plenty of stories about the early days of underground comics. "They all came in 1967 and tell stories about how back then you could rent the entire top floor of a Victorian for $35 a month, live off welfare, and eat three meals a day," he says. "From what I hear, the city was welcoming to artists and weirdos. I never felt comfortable in San Francisco," the Oakland resident says. "In San Francisco you feel like there is a novel written about every street corner. It's all claimed. Spoken for. Oakland is virgin territory. It's like the West Coast Chicago. It has a decaying downtown. It's very comforting."

As a kid growing up in Berkeley, comics artist Ariel Schrag was always drawing little comic strips in her notebooks. In ninth grade she found some comics by Ariel Bordeaux at Comic Relief. "They were self-published and in a zine format. They seemed doable."

Comic Relief is well-known for supporting young comics artists. The teenage Adrian Tomine (now the author of *Optic Nerve* and an illustrator for the *New Yorker*) used to have his mom drive him from Sacramento so that he could sell his minicomics there.

The youngest comics artists carried at Comic Relief nowadays are 14-year-olds "Leslo" and "Delly." They started writing their minicomic, *Hecter the Collecter* (about a giraffe in a ski cap and his lady friend the "Silent Moon Fang Goddess"), at the tender age of 12. Schrag went back through her high school sketchbook and pulled a narrative out of the one-page comics she'd been doodling all year. She made copies of the result and sent them to all the cartoonists she could think of. Schrag's hero, Ariel Bordeaux, wrote back with the advice that she learn how to schmooze.

"At that point I didn't even know what she meant," Schrag says, "but then I found out it meant going to conventions and drinking a lot, which was not a problem for me."

Schrag's comics are an obvious extension of the underground comics she grew up reading. She writes frankly about her obsession with Gwen Stefani at age 14, losing her virginity at age 15, and her alternately giddy and heartbreaking relationship with her girlfriend, Sally. Schrag's youth and gender, however, made her a target for come-ons by older men.

"On the one hand, some older men, like my publisher, Dan Vado (of Slave Labor Graphics), were helpful," she says of her beginnings in the biz. "On the other hand, a lot of them were sleazy and inappropriate. Guys would follow my friend and me up to our hotel room and try to initiate threesomes with us. We were 16-year-old girls. It got gross."

Schrag has since gone on to attend Columbia University and write for *The L Word*, but she still gets together with artist Gabrielle Bell and draws a couple of nights a week. She'll always do comics, she says.

"Independent comics literally are independent," says Larry Young, co-owner of San Francisco comics publisher AIT/Planet Lar. "You can do whatever you want. Some guy's going to turn in a 400-page opus about going to the bathroom, and some other guy's going to say, 'I think *Armageddon* was the best movie ever, and here's my version of it.' "

Comic Relief owner Root says local publishers like Last Gasp, Image Comics, Slave Labor Graphics, and AIT all help a great deal, as do local art schools like California College of the Arts, Academy of Art University, and the San Francisco Art Institute, which all feed into the local talent pool. Companies like Lucas Arts and Pixar also employ a lot of animators and designers who do comics on the side.

All the people at local publishing collective Eville Press, for example, work at Pixar. As member Max Brace points out, "Our anthology *Afterworks* is, as the title implies, a collection of stories created by folks in the spare time they have after working at their day job. My story is called 'Sudden Cholecystectomy!!!' It is an autobiographical account of my emergency gall bladder operation."

"Comics [are] a great way for me to get a story out of my head and onto paper rather quickly," says Ted Mathot, also of Eville Press. "I say 'rather' because it will take me about a year to complete my comic *Rose and Isabel*. If I were to animate it, it would probably take 20 years."

"It's a thriving art," McCubbin says. "It's not as marginalized as it is in other areas. The only other place that I can say is as active a community is New York.

"But [it's] more expensive, ha ha ha." ❖

Heather Smith is a writer who lives in San Francisco, ha ha ha.

The Booksmith

November/December Author Events

RICHARD K. MORGAN | Tuesday, November 1, 7 PM

In *Woken Furies*, his highly-anticipated U.S. hardcover debut, Scottish sci-fi author **Richard K. Morgan** returns to the brutal future of his critically acclaimed novels *Altered Carbon* and *Broken Angels*. This time, Takeshi Kovacs faces a deadly foe—a younger, stronger version of himself sent to kill Kovacs.

WALTER KIRN | Wednesday, November 2, 7 PM

Walter Kirn is one of America's best critics, one of our most acute observers of contemporary American life, and a fine fiction writer. In *Mission to America* he harnesses his many gifts to a satirical yet moving tale of a stranger in a strange land that just happens to be our own.

DAVID DODD | Friday, November 4, 7 PM

Annotation has a venerable literary tradition, going back to the works of Shakespeare and Arthur Conan Doyle. Now, in that tradition, comes *The Complete Annotated Grateful Dead Lyrics* by **David Dodd**, the first scholarly collection of lyrics by one of the most popular and prolific bands of the Twentieth Century.

HARMON LEON | Saturday, November 5, 7 PM

When the red states trumped the blue states in the 2004 presidential election, many Democrats were left wondering. Self-described "infiltration journalist" **Harmon Leon** goes undercover to what makes the conservative mind-set tick in the brilliantly funny *Republican Like Me*.

LEMONY SNICKET
Monday, November 7, 6 PM

Dear readers. We're sorry, but *The Penultimate Peril* by **Lemony Snicket** presents the next-to-last chronicle of the lives of the unfortunate Baudelaire orphans. Please be warned. It is next-to-first in its supply of misery, despair, and unpleasantness.

This event will take place at the **All Saints Church**, 1350 Waller Street (Near Masonic)

Important notes: Early start time. Doors open at 4:45 pm. Mr. Snicket will sign one book per person. The book must be purchased from The Booksmith at the event or at our store.

ERIC PUCHNER | Wednesday, November 9, 7 PM

"This [*Music Through the Floor*] is the most auspicious debut of a short story collection that I have encountered in years. **Eric Puchner** is a master of the perfect phrase and the perfect detail . . . .Writers like Eric Puchner are keeping the short story form alive, and if there is any justice left in the world, this book will be widely read and celebrated."—Charles Baxter

CHARLES BURNS | Friday, November 11, 7 PM

As beautiful as it is horrifying, *Black Hole* by **Charles Burns** transcends its genre (graphic novel? comix? fiction?) by deftly exploring a specific cultural moment and the kids who are caught up in it—a time when it wasn't exactly cool to be a hippie anymore, and Bowie was still just a little too weird.

PATTI SMITH and LENNY KAYE
Sunday, November 13, 7 PM

Join poet-rocker **Patti Smith** and music writer **Lenny Kaye** for a special event celebrating music and written word. Patti Smith will read from *Auguries of Innocence*, her first book of poems in more than a decade. Lenny Kaye will discuss his acclaimed study of Russ Columbo and other early singers, *You Call It Madness: The Sensuous Song of the Croon*.

This event will take place at the **All Saints Church**, 1350 Waller Street (Near Masonic)

This is a ticketed event. **Tickets are FREE with purchase of a Patti Smith or Lenny Kaye book from The Booksmith.** Books may be purchased at our store prior to the event, or at All Saints Church on the day of the event. Doors open and books go on sale starting at 5:30 pm on the day of the event.

JOHN HODGMAN | Monday, November 14, 7 PM

In the tradition of an almanac, *The Areas of My Expertise* is a compendium of handy reference tables, fascinating trivia, and sage wisdom. Although earlier almanacs were certainly valuable, they were also largely true. Here is a different kind of desk reference, one in which the historical oddities and amazing true facts are sifted through the singular imagination of it's author, **John Hodgman**.

BLAIR UNDERWOOD | Tuesday, November 15, 7 PM

Blair Underwood, known to millions as a star of television and film, is most proud of his accomplishments as a husband and father of three children. *Before I Got Here: The Wondrous Things We Hear When We Listen to the Souls of Our Children* is the book Underwood wrote about the true meaning of life— not fame, but family.

DANIEL H. WILSON | Wednesday, November 16, 7 PM

The robots are coming. Are you ready? In his dryly hilarious survival guide, *How to Survive a Robot Uprising*, roboticist **Daniel H. Wilson** offers timely tips on defending yourself against the coming rebellion. Don't wait until it is too late. The time to fight back is now.

GEORGE R. R. MARTIN
Thursday, November 17, 7 PM

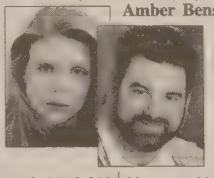
Few books have won the devotion and praise of readers and critics alike as has **George R. R. Martin**'s monumental epic cycle, "A Song of Fire and Ice." Now, in *A Feast for Crows*, Martin delivers the long-awaited fourth book in his landmark series, as a kingdom torn asunder finds itself at last on the brink of peace . . . only to be launched on an even more terrifying course of destruction.

This event will take place at the Park Branch Library, 1833 Page Street, 2 blocks from The Booksmith.

LESLIE S. KLINGER | Friday, November 18, 7 PM

The publication in 2004 of **Leslie S. Klinger's** newly annotated Sherlock Holmes stories created a sensation. Now, in the eagerly awaited third volume, *The New Annotated Sherlock Holmes: The Novels*, Klinger brings together the four novels with new notes, illustrations, and tantalizing Sherlockian theories!

AMBER BENSON and CHRISTOPHER GOLDEN
Saturday, November 19, 7 PM



Amber Benson (of *Buffy the Vampire Slayer* fame) and **Christopher Golden** (a Bram Stoker award winning writer) have teamed up to create *Ghosts of Albion: Accursed*, an alternative universe story in which vampires, ghosts and wizards populate Victorian England.

MICK ROCK | Monday, November 21, 7 PM

Mick Rock has become as important in defining the images of punks and glam rockers as his subjects were in making music history. Join the legendary rock music photographer as we celebrate the publication of *Raw Power: Iggy and the Stooges* and *Moonage Daydream: The Life & Times of Ziggy Stardust*.

APRIL HIGASHI | Tuesday, November 22, 7 PM

Published to coincide with the tenth anniversary of his passing, *Jerry Garcia: The Collected Artwork* is a profusely illustrated showcase of, and appreciation for, Jerry Garcia's art, life, and creative spirit. Editor and curator **April Higashi** will be joined by biographer Dennis McNally and novelist Herb Gold.

WILLIAM CLAXTON | Wednesday, November 30, 7 PM

In 1959 and 1960, photographer **William Claxton** and the late German musicologist Joachim Berendt traveled the United States in search of jazz. The result of their collaboration was a landmark collection of photographs and recordings which—having been long out of print—has now been reissued in a truly monumental new edition entitled *Jazzlife*.

NORA GUTHRIE | Friday, December 9, 7 PM

Songwriter, poet, writer, political activist . . . and, perhaps most fundamental to his work but least known about Woody Guthrie—artist. **Nora Guthrie**, daughter of the famed folk musician, will speak about *Woody Guthrie: A Life in Art*—a revealing new collection of art by one of America's greatest creative forces.

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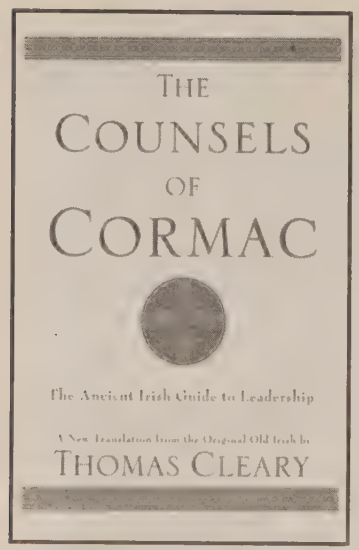
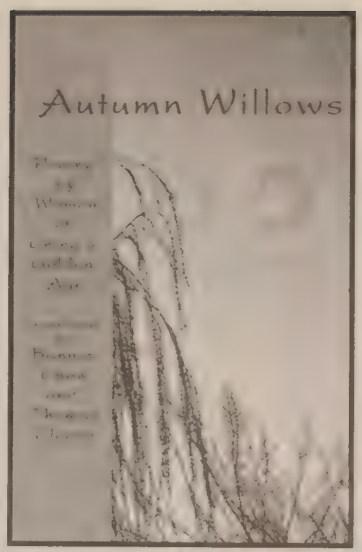


The *Lit* interview: Thomas Cleary

An Oakland author and translator ranges through the many worlds of spiritual life

BY DANIEL BURTON-ROSE



Thomas Cleary is one of the country's most prolific translators of classical spiritual texts. Since the initial publication of *The Blue Cliff Record* (Shambhala), a core text of Chan Buddhism Cleary translated with his brother in the late 1970s, he has authored, edited, or translated more than 70 books from Celtic, classical Chinese and Japanese, Pali (the scriptural and liturgical language of Hinayana, or "lesser vehicle," Buddhism), Old Bengali, and Arabic. If you've pursued any interest in Buddhism, Confucianism, Daoism, conflict studies, or women's spirituality, you've most likely been aided by his contributions.

Cleary's work is clear-eyed and incisive. He consistently conveys what the contemplative San Francisco poet Kenneth Rexroth called "the experiential or existential core of the transcendental experience." As for those who intentionally obfuscate so as to manipulate others, the master translator's remarks are cutting.

Cleary's most recent publications are *The Counsels of Cormac: The Ancient Irish Guide to Leadership* (Doubleday) and, with Bannie Chow, *Autumn Willows: Poetry by Women of China's Golden Age* (Story Line Press). His upcoming projects are equally fascinating: a translation of Oriental tales from medieval Spanish, a comparative study of Chinese and Japanese constitutional law, and a study of contemporary cultural warfare in East-West relations, among others. Despite a penchant for reclusiveness, he recently spoke with the *Bay Guardian* from his Oakland home.

Bay Guardian: *With the publication of* The Counsels of Cormac, *your work now spans from east Asia to westernmost Europe. What insights about commonalities and differences among peoples have you picked up on this path?*

Thomas Cleary: Much could be said about this, but to paraphrase Confucius, it seems our closeness is natural, our distance acquired.

BG: *How did you come to translate classical Asian spiritual texts?*

TC: It came about through my interest in Buddhism. I got interested in Buddhism about 40 years ago. I had non-ordinary experiences ever since childhood, and Buddhism put them into perspective. I got interested in other religious methods through an experience induced by Pure Land Buddhist practice. When I learned to read canonical Buddhist languages, I also found that studying other religions and other ways of thought is a normal part of Buddhist practice, so I continued.

BG: *What issues are involved in the process of translation?*

TC: The central issue involved is how much of the original range of intention can be usefully conveyed under the prevailing conditions, based upon need and possibility. The issues of meaning and purpose necessarily touch on any and every question that might be posed about the relationships between language and experience. The diverse possibilities of the effects of language on sensation, perception, and conception can be very complex, and the potentiality of literature designed to affect the whole mind is particularly rich in this respect.

BG: *What allowances do you make for cultural differences?*

TC: It's a question of the underlying meanings and purposes of the work, how these can be conveyed and accomplished in a new milieu. Of course, there are considerable differences within cultures as well as among cultures, and similar sectors in different cultures may often be more alike in their outlook than different sectors of the same culture. Also, international communications have become quicker. Some of my work is published and read in English in Asia, for example, while some is translated into modern Asian languages such as Mandarin, Korean, Thai, and Indonesian. I've found that culture, however useful and important, is neither the foundation nor the ceiling of human experience, even if it is commonly used for walls.

BG: *In your opinion, have consumer cultures like those of the United States, Japan, and, increasingly, China changed people's abilities to receive knowledge from classical texts?*

TC: Well, even if you look at it from a strictly linguistic point of view, you can see that time and change naturally distance any culture from its classics. The intrusion of incongruous elements exaggerates this process. The question of whether anything useful can be derived from classics, beyond residual cultural identification, may remain an individual matter. As for consumerism in particular, this is not a new phenomenon, even if it has been more generalized by the economic methodology of modern imperialism. Chan Buddhist texts criticize the consumerist approach to religion and spiritual studies, while Daoist classics criticize the consumerist approach to everything.

Organizations that collect followers for fuel, however, whether they're religious or political in appearance, regularly make even greater efforts to foster consumerism in their own domains. So it's a matter of whether anyone can and will retain or recover the innocence and autonomy to appreciate anything beyond implanted expectations.

BG: *Among your most popular works are those on conflict, such as Sun Tzu's immortal* Art of War *and* The Japanese Art of War, *which you authored. In what way do these pieces join with your purely literary, philosophical, and spiritual contributions to form a whole?*

TC: What one discovers in these materials depends on how they're approached. In Buddhist terms, they're there to assist in the study of causes of suffering and ways to relieve suffering. Tactics that are used every day to capture minds and overcome personal autonomy become part of common convention, fixtures of everyday life — even dressed up in overtly respectable guises such as education, religion, and philanthropy. They can't be efficiently avoided or escaped unless they're identified and explained for what they really are.

BG: *What are the implications of improving people's ability to conquer?*

TC: That also depends. Improvement of people's ability to conquer irrational fears, ambitions, and vanities might help them. People might benefit from this if they are being made to suffer needlessly, if they are being induced to act upon, or to act out, the fears, ambitions, and vanities of others who are adept at manipulating human weaknesses to exert influence and control. Then again, even if some tactics are so deeply hidden as to remain invisible, simply being realistic about the costs of conflict can sometimes calm people down long enough to reconsider their options. In any case, the reason, clarity, and emotional state of the person involved are always going to factor in, and objective conditions are also affecting most people's minds at any given time.

BG: *Is there anything in the texts that dictates who its users can be, or are they as open to "patriarchal authoritarians" — a category you're quite critical of in your work — as to those who combat them?*

TC: In terms of access, the only strategic text I've translated from Chinese that is really encoded in the original is *The Master of Demon Valley,* which I've translated into ordinary language in *Thunder in the Sky.* This was more secret, and more highly prized, but also more dangerous for the would-be sorcerer's apprentice in search of power. It explains the dynamics of certain marketing ploys that are still commonly used in commerce and politics, however, so its defensive and liberating potential is quite considerable if employed for these purposes. As with any science, the results of strategic studies will reflect differences in the abilities and intentions of the parties concerned, as well as differences in circumstances.

If anyone's worried about authoritarians getting this knowledge, it's too late, by thousands of years. How do you suppose they got their power in the first place? Tyrants and would-be tyrants have always tried to acquire and reserve knowledge and information for their own purposes, and that's precisely why it's important to make this knowledge public: to counteract the dangers inherent in monopolization.

BG: *Officially imposed ignorance and prejudice have reached a new pinnacle in this country since 9/11. Are there lessons to be gleaned from the priests and mystics who have dealt with repressive regimes in the past?*

TC: In today's context as well as any other, we need to consider the underlying mechanisms of ignorance and prejudice, including the purposes for which they are fostered. Thinking of today's situation as unique will inhibit our ability to take lessons from past precedents or to perceive predictable futures. We could potentially benefit from studying the reactions of all classes and conditions of people to repressive regimes, not just certain groups.

As for priests and mystics, one thing history tells us is that people called priests have also acted as agents of repressive regimes, and people called mystics have also acted as escapists in the interest of personal peace of mind. Then again, there have also been priests who brought order from chaos, and priests who led wars against repressive regimes, and mystics who have left great legacies of science and art, and mystics who labored and suffered in the world for the sake of others.

When we get past labels and ideologies and see what people really are and actually do, we are in a position to ask ourselves what lessons we can derive from events. And then we can ask ourselves if we're able to make any use of these lessons. When it comes to appointing other people to do our thinking for us, we've had the story of the wolf in sheep's clothing for so long that we sometimes forget why it's there. ❖

Daniel Burton-Rose is the China correspondent for Counterpunch.

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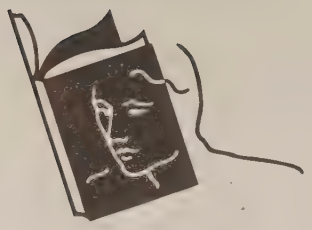

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The Lone Surfer Of Montana, Kansas

11/1 **MARGARET CHO**
I Have Chosen to Stay and Fight

11/2 **SAMANTHA ETTUS**
The Expert's Guide To Life At Home

11/2 **TAB HUNTER**
Tab Hunter Confidential

11/2 **CANDICE MILLARD**
The River of Doubt

11/3 **RICHARD A. CLARKE**
The Scorpion's Gate

11/3 **WALTER KIRN**
Mission to America

11/3 **JACK RASMUS**
The War At Home

11/4 **MARY ROACH**
Spook: Science Tackles the Afterlife

11/5 **AL FRANKEN**
Truth (With Jokes)

11/6 **TOBIAS WOLF** and **JULIE ORRINGER**
The Believer Book Of Writers Talking to Writers

11/6 **SENATOR BARBARA BOXER**
A Time To Run

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Mao

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What The Stones Rememnber

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Two Lives

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Smartbomb

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Single Women Of A Certain Age

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Lincoln's Melancholy

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Hung—Continuing the Hip Hop Discussion

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The Assassins' Gate

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Tragedy & Farce

11/13 **HUSTON SMITH** and **PHIL COUSINEAU**
A Seat At The Table

11/14 **PETER KWONG**
Chinese America

11/15 **DANIEL WILSON**
How To Survive A Robot Uprising

11/15 **NELL BERNSTEIN**
All Alone In The World

11/16 **HYDER AKBAR**
Come Back To Afghanistan

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Hungry Planet

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The America's Test Kitchen

11/17 **SPANISH BOOK CLUB**
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Going Sane

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The Chosen

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The Challenge To Power

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Off Center

11/28 **ALLEN SALKIN**
Festivus

11/29 **WILLIAM CLAXTON**
Jazzlife

11/29 **JEFFREY SCHNAPP**
Revolutionary Tides

11/30 **HELLA WINSTON**
Unchosen:
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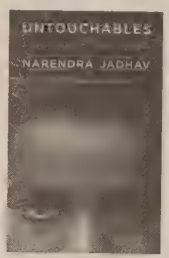

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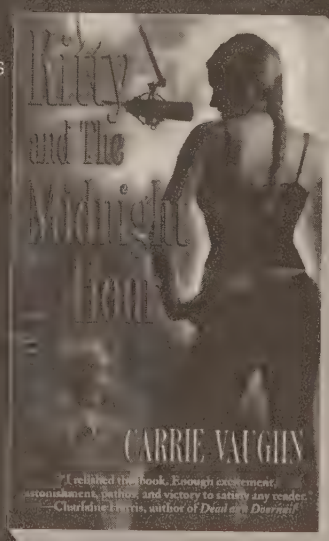

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Welfare for the rich

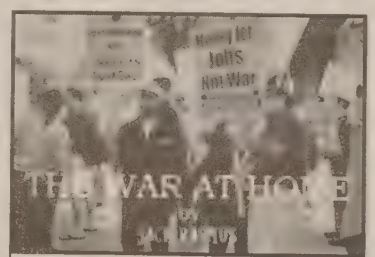
Read *The War at Home* and find out who's winning the class war. You won't be surprised

BY TOM GALLAGHER

In America you've pretty much got to be a billionaire to get away with using the phrase "class war." But a billionaire is exactly what Warren Buffet is, so no one called for his arrest when he recently wrote to his company's stockholders that "if class war is being waged in America, my class is clearly winning." So far as author Jack Rasmus is concerned, Buffet's is a fair assessment, even if "war" is a strong word to describe something as one-sided as the ongoing campaign to restructure the American economy to the benefit of the country's corporations and the detriment of its wage earners.

According to Rasmus's new self-published book, *The War at Home: The Corporate Offensive from Reagan to George W. Bush*, this sustained effort, beginning with the Reagan presidency, to export jobs, reduce wages, and roll back government benefits is the fourth such offensive of the past 100 years. In piecing together the strands of corporate policies, right-wing think-tank theories, and Republican (and sometimes Democratic) Party politics, Rasmus naturally must also deal with the history and legacy of the American labor movement, which constitutes his target audience. America's unions have traditionally held much more ambiguous attitudes toward government than their western European counterparts. Where the Europeans generally saw a need to have their own horse in the governmental race, in the form of a working-class political party, the Americans generally preferred to back one of the horses already in the race. The European labor movement, then, has generally been socialist — if not always explicitly, then at least in the sense of attempting to create society-wide benefits through government action — while American workers' organizations have tended to regard the private sector as their proper sphere. While social scientists sometimes characterize American labor's relatively hands-off approach to government as a form of syndicalism, not 1 American worker in a 100 would identify with the term. Most of them would just call it normal: In America, negotiating with large corporations for benefits that may trickle down to the employees of smaller companies is simply what unions do.

So when Rasmus describes the crisis of America's pension system in one of the book's strongest sections, he tells two parallel stories. First, there is the enduring campaign to privatize or otherwise weaken the Social Security system. How you will assess the system's chances for survival is largely a matter of attitude. Should we be appalled at the halfhearted efforts in its defense or heartened that it seemingly remains the third rail of American politics, which politicians still dare not touch? But whether we see the glass as half full or half empty, Rasmus is clear that we ought not mark Social Security down in the "Accomplished and Done" column. The problem, he writes, is that following the increase in Social Security taxes in the early 1980s, the system's resulting surplus "has been shifted from the Social Security Fund by administrations from Reagan to Clinton to George W. Bush with the full agreement of Congress," a cumulative $1.68 trillion in surplus funds that the federal government has spent for other purposes from the years 1984 to 2004.



THE WAR AT HOME: THE CORPORATE OFFENSIVE FROM REAGAN TO GEORGE W. BUSH
By Jack Rasmus. Kyklos Productions, 532 pages, $19.95 (paper).

The crunch, Rasmus explains, will arrive when surpluses stop and payback time arrives, although this will not happen before the system accumulates an additional $1 trillion to $1.5 trillion surplus over the next decade, money that he reasonably assumes will also go to other ongoing government expenditures. Weighing the options of either replacing the funds through the sale of government bonds or acknowledging an additional government deficit of that magnitude, he concludes that "for all practical purposes, the $1.68 trillion surplus is politically unavailable." Interestingly, he does not even consider the most logical way to restore the funds — by raising taxes in other areas. And given the small likelihood of that happening, he is probably right in not even raising it as a possibility.

All this, though, constitutes only the half of the nation's pension crisis. Most Americans have come to see Social Security as something to be supplemented for anyone hoping to avoid a retirement spent in poverty, and unions could count among their greatest accomplishments the private pension plans they negotiated with private employers, particularly in the post–World War II years — that is, until they started to be undone.

There are few subjects as snooze-inducing as a thorough discussion of pension-fund financing, yet Rasmus provides a cogent explanation of the funds' transformation since 1980, when 80 percent of workers with private pensions were in defined-benefit plans. On retirement, those employees could expect a monthly payment that would essentially be what their company's current retirees were getting, with adjustment for inflation. The plans were, in other words, just like Social Security. But by 2004, only 20 percent of privately covered employees were still in such systems. The rest were in defined-contribution plans to which a company contributes a certain specified amount, the most common being the 401(k). The amount of benefits these employees can actually expect to receive? Well, that will depend on the revenue generated by their fund's investment.

"On top of this, we have the Reagan-era rules changes allowing corporations to emulate the federal government and dip into their pension funds for other purposes. As early as 1986, Rasmus writes, "Exxon, one of the most profitable companies in the U.S. and the world at the time, skimmed off $1.6 billion of the surplus in its pension fund ... and then used it to pay for refunds to customers ordered by a court case it lost." And, most famously, "employees at Enron Corporation alone lost more than $3 billion in their 401(k) retirement accounts when that company went bankrupt in 2002."

The War at Home stands as something of an example of both the pluses and minuses of self-publishing. A worthy but difficult topic such as this will not easily be picked up by most publishing houses looking for a catchy story, but if this book had managed to clear the hurdles with some mainstream publisher, it would likely have come out in much more seriously edited form. At more than 500 pages, with no index, it is a daunting read and could use a second, sleeker edition of perhaps half its current size. For now, though, it does provides a wealth of information on the current campaign to do more for those who have more. ❖

Tom Gallagher is a writer who lives in San Francisco and a frequent contributor to Lit.

house **hunter** by michelle tea

Nonlinear accelerator

Original Bolshevik Nadezhada Krupskaya's claim to historical fame may be that she was Lenin's wife, but by the time the October Revolution rocked Russia, the radical activist and prolific scribe had already produced more than 40 publications.

Krupskaya's name rages on in the form of the local experimental writing press founded by local poet and curator Jocelyn Saidenberg and collectively operated by a community of nonlinear writers. "It's so hard to name things," Saidenberg muses from Krupskaya Press's office in the suitably radical Redstone Building (once the San Francisco Labor Temple, now home to arts organizations such as the Lab). "I like the idea of naming things after people. Krupskaya is the name of a forgotten person, and that was part of the appeal. Who was this Bolshevik revolutionary who worked with libraries and in schools?"

Krupskaya is a great moniker for a press publishing nonlinear writings that often read like mystery itself, politically infused codes impossible to crack, best simply submitted to in the way one submits to a David Lynch film. In the words of Krupskaya author and former editor Rodrigo Toscano, lifted from his collection *To Leveling Swerve*, "Though you will understand very little of what is written here you will nonetheless grow obsessed with the very look and feel of these words."

For readers who cling to linear narrative, immersing yourself in Krupskaya's brightly designed volumes can feel like becoming lost in an endlessly replicating linguistic fun house. But as you sink deeper into the text, moods emerge, snaring you with their hypnotic rhythms, frequently whacking you over the head with unexpected humor. From Krupskaya editor Kevin Killian's diaristic, operatic "Perche Quelle Strane Gocce di Sangue sul Corpo di Jennifer?," published in the collection *Argento Series*: Or is this what the original text looks like? "Imaginary Frenchman with/bright red coat and small cap. And what is/with Madonna's new Ray of Light/pre-Raphaelite processed hair, all that/scalp showing in between? It/feels like a New England hurricane's/blowing in, the sultry, expanding/air almost bursting with mist, but hot,/sweaty, the dishes won't dry."

Brought onto Krupskaya's cast of rotating editors in 2001, Killian will continue to be Saidenberg's collaborator on the press into the future.

"Jocelyn has always had a commitment, as I understand it, to publish gays and lesbians and people of color and the people who get submerged in the world of experimental poetry, which is really white and straight," he says.

"My grandfather died and left me some money," Saidenberg says when describing the press's genesis, back in 1998. "And I was at a point where I wanted to do that kind of work for the community." She enlisted the editorial help of other poets — Hung Q. Tu, Norma Cole, Dan Farrell, and Judith Goldman, in addition to Toscano and Killian — who did two-year shifts reading and selecting manuscripts, as well as preparing their own commissions. "The process and the people involved and how we worked together engaged our politics," Saidenberg says. "It truly is a collective."

Krupskaya recently took a year off to regroup, changing its submissions cycle from seasonal to year-round. "Everyone would send in manuscripts in the summer, a hundred, a hundred and fifty manuscripts," Killian says, shaking his head.

"It's hard," Saidenberg concurs. "One day you're just in a really shitty mood and you miss it, so it's really great having three readers. And Kevin is probably the most catholic of them all. He actually reads every page of every manuscript."

Though Saidenberg claims to have put the press on hiatus for the past year, there was still activity: the publishing of editor Norma Cole's CD, *Scout*. About the editors' commissions, Saidenberg says, "It's an invitation to do something you might not have done, a different kind of thing. So we decided to do [Cole's] this project, but we'd never done a CD-ROM project before." The finished product, freshly delivered, sits boxed on a wooden work table. Saidenberg and Killian pop the disc into my computer to take a peek. Cole's soft, metered voice lulls you with a poetic autobiography. "Public schools were named after war heroes," she recounts. "You could also name your cat after one. Identity politics." As the text is read, a slide show of snapshots is flashed across the screen: the suburbs in winter, great mounds of snow lumped high at the curb. Hearing the work is a bittersweet moment for the pair, as the poet suffered a stroke during production and is struggling to regain speech and movement.

"Norma was one of the great stars of the poet theater," Saidenberg says. "A totally restrained powerhouse on the stage."

Krupskaya publications are available through Small Press Distribution, and the press is committed to a grassroots, word-of-mouth style of promotion. "We just really want the books to be out there and be read," Saidenberg says. ❖

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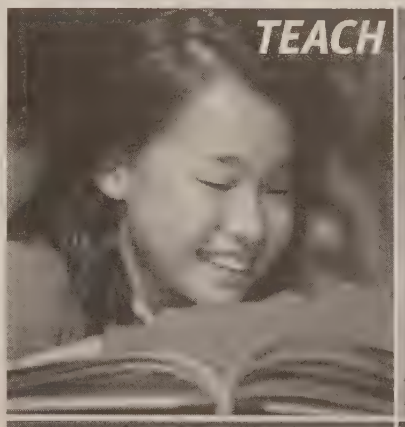

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October 30, 4:00 Spooky readings with Suspect Thoughts Press
October 31, 7:30 Mary Roach, the best-selling author of *Stiff*, reads from *Spook: Science Tackles the Afterlife*.

Tram Nguyen *We Are All Suspects Now*
Thursday, November 17 7:30
Colorlines magazine editor Tram Nguyen weaves together the intimate stories of those targeted in the wake of 9/11. She shows us the human faces lying behind the so-called "war on terror."

Roxanne Dunbar-Ortiz *Blood on the Border: A Memoir of the Contra War*
Tuesday, November 22 7:30
The third volume in her acclaimed memoir, Dunbar's rich political analysis of history bears the mark of a trained historian and an intrepid activist.

November features an environmental exploration of the history of trash; an art show of work created by people in prison; a book reading and discussion featuring SF-based anti-poverty organizers from POWER; an experimental performance piece reflecting on "post-punk;" a play reading by Cutting Ball Theater; and more!

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Educating Minds and Hearts to Change the World

Memories of My Melancholy Whores

By Gabriel García Márquez, translated by Edith Grossman. Knopf, 128 pages, $20.

It's hard to say anything bad about Gabriel García Márquez's new book, *Memories of My Melancholy Whores*. One can't help but be grateful for its publication: It's the Colombian Nobel Prize–winner's first novel in 10 years. A decade of fictional silence seems long enough. Expectations were so high in Latin America that black-market versions of the novel proliferated even before it was published last year, and it remains one of the most pirated books in the Spanish-speaking world. US readers, if they want, can skirt the $20 price tag by reading the novel during a long lunch or evening at the bookstore. It might not even take sitting down between aisles to get through it: 128 pages turn quickly when a master has crafted the story.

The novel's — or novella's — length is one of its most distinctive characteristics, because of the meditation on a ponderous theme it manages to fit in its pages. Like the much, much longer and more elaborate *Love in the Time of Cholera*, published 20 years ago, this book is about love's capacity to conquer time and its attendants: age and death. *Memories of My Melancholy Whores* is about a lonely nonagenarian and his love affair with a 14-year-old virgin prostitute who sleeps through their appointments. The premise seems sordid, but one of the novel's tricks is its ability to persuade the reader otherwise. Leaving aside the protagonists' age disparity and the fact that they meet in a brothel, their romance is as convention-bound (and chaste) as any tale of courtly love. Humor and descriptive magic are sprinkled throughout.

But in the end, *Memories of My Melancholy Whores* is vaguely dissatisfying. The novel, among other things, is a genuflection to the aesthetic compression of Japanese literature. The introductory quotation reveals that the plot is adapted from Yasunari Kawabata's *House of the Sleeping Beauties*. García Márquez tells this story of an eccentric, life-affirming passion with concision and restraint. But he overdoes it: He stuffs all his themes and symbols into a tight-fitting corset. No one is saying he needs to write another 400-page multigenerational saga. The muted weirdness and delirious suspense of the 1981 *Chronicle of a Death Foretold* show that García Márquez is capable of achieving near perfection at this same length. The problem with *Memories of My Melancholy Whores* is that the characters — a clairvoyant cat, the "sleeping beauty" herself, the narrator's sexually martyred housemaid — are too obviously symbols. They seem to be gasping for life in the novel's rarefied, stripped-down climate. Oxygen, blood, sinew, and bone — that's what's missing. (Marcelo Ballvé)

Zen and the Art of Public School Teaching

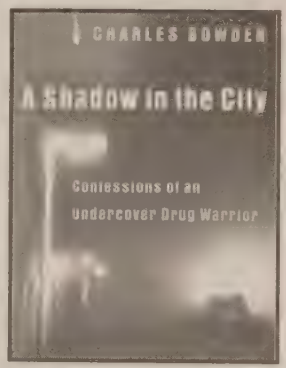
By John Perricone. PublishAmerica, 87 pages, $14.95 (paper).

On the first day of class, high school teacher John Perricone, author of *Zen and the Art of Public School Teaching*, undermines student apathy and "attitude" with a Socratic exchange that always proceeds more or less as follows:

> "Why are you getting an education?"
>
> "So I can get a good job someday."
>
> "And why would you want a good job?"
>
> "So I can make money."
>
> "Stay with me now. And why do you want to make money?
>
> "So I can live — like, duh."
>
> "And this is where we always end up ... ladies and gentlemen, and it's at this point that I will ask all of you this question, and you don't have to answer it out loud.... 'What do you live for? What do you personally live for?'" [Silence in the room.]

Eventually, someone replies: "I guess I just want to be happy." Without pedantry and with few platitudes, *Zen and the Art of Public School Teaching* offers and provokes pragmatic and thoughtful responses to questions like "What is happiness?" Perricone disagrees with current teaching methods based on carrot-on-a-stick, points-based classroom management techniques. Personal anecdotes from his teaching and personal life, including studies with karate master Hidy Ochiai, offer persuasive, concrete alternatives. His book is a useful, if discursive and breezy, manual of pedagogy.

PublishAmerica (not a vanity press, but a more accessible "traditional" publisher) presents the book professionally and attractively; if I note just a few too many typos (a *who* for *whom*, *philosohy* for *philosophy*), it's because such errors might undermine Perricone's message. And that would be a pity, because *Zen and the Art of Public School Teaching* transcends several bipartisan arguments on educational issues by analyzing problems that are resolvable through individual initiative. Such a book deserves required-reading status, not just among teachers, parents, and students, but with anyone who pays taxes (or makes budgets) for public education. (Alexandra Yurkovsky)



A Shadow in the City: Confessions of an Undercover Drug Warrior

By Charles Bowden. Harcourt, 309 pages, $24.

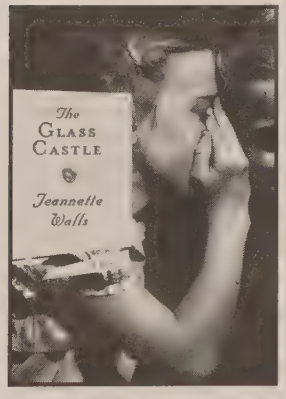
Charles Bowden can cause readerly discomfort, and not just because he's written a couple of books that plumb the unpleasant, blood-soaked depths of the drug trade — *Down by the River* (2002) and the recently released *A Shadow in the City: Confessions of an Undercover Drug Warrior*. Bowden, a Tucson, Ariz., writer who generates stories for *Esquire*, *Mother Jones*, and other mags, is also disturbing because, to be blunt, his trustworthiness is questionable.

Bowden has a propensity for trampling the conventions of both journalism and fiction, writing nonfiction books that read like semiexperimental novels. In a Bowden book we spend much of our time deep inside the cranium of the key character, experiencing the world through his or her eyes, often in seriously nonlinear, nonchronological fashion. There's even an Isabelle Allende–ish sense of the otherworldly, as Bowden's characters often believe in ghosts and spectral apparitions — something the author relates in a close-up, deadpan fashion. Call it magical muckraking.

With Bowden, it's hard to tell how much of his verbiage is the product of his imagination and his idiosyncratic voice and how much is derived from interviews, observation, documents, news clippings, and the other building blocks of conventional journalism. In the era of Stephen Glass and Jayson Blair, this is a little unsettling.

None of which means *A Shadow in the City* isn't a fabulous read; it's a truly gripping narrative, the story of a Midwestern narc named Joey O'Shay — a pseudonym, of course — who's decided he likes drug dealers better than he likes his fellow narcs. The dealers, he figures, work harder than the drug warriors, who at one point nearly refuse to do a major sting because they'd rather watch the Super Bowl.

After 30 years in the trenches, O'Shay, a hard-drinking beefster, is filled with self-loathing. He's arrived at the realization that his key skills are an ability to deceive others and cold-heartedness. The work has hollowed him out. And this is Bowden's notable insight. The war on drugs doesn't just make prisoners of the peddlers and junkies it locks up. It jails — to a lesser extent, of course — the people on the other side: the cops and DEA agents and prison guards and prosecutors. Like any war, it corrodes the cultural fabric of the country, turning soldiers into psychos. We can't know how much of this book is verifiable truth, but on that point there's no dispute. (A.C. Thompson)



The Glass Castle
By Jeannette Walls. Scribner, 304 pages, $25.

What do you do when life hands you an upbringing that's the equivalent of a big, fat lemon, full of frightening physical jeopardy, false promises, willful neglect, and occasionally flat-out hunger and deprivation? Well, if you're Jeannette Walls, MSNBC's star gossip columnist and author of the new memoir *The Glass Castle*, you make lemon meringue pie — or in other words, the stuff of to-the-bone ya-ya sisterhood brunch chatter, rather than Truman Capote–esque claws-out cattiness.

As *The Glass Castle* reveals, Walls has had quite a life. After catching a glimpse, from her town car, of her homeless mother Dumpster-diving, she starts her tale with a flame, if not a bang, as the three-year-old Walls attempts to cook hot dogs for herself and succeeds in setting her frock on fire. The image is startling and surreal, but the most shocking impression left with the reader comes when Walls later says she "would have been happy staying in that hospital forever" because "you never had to worry about running out of stuff like food." When her dashing and possibly brilliant, but also deranged and alcoholic, dad steals her away, you learn why institutional creamed corn seemed infinitely preferable to life on the lam with the Wallses.

Walls front-loads her book with the details that lend themselves to coffee klatch yarn-telling — in a support group for once-abused children: There was the time that Walls fell out of the speeding family car, the moment Walls and her siblings set their San Francisco SRO room ablaze, and the instance when the family scurried out of their temporary home in the middle of the night and Dad tossed their cat Quixote out the car window. When the feline lands with a thud, Walls's artist mother tries to distract her wailing children by singing songs like "Don't Fence Me In." The excitement of constantly moving to new towns, mining geodes from the desert, and receiving Christmas gifts of stars (long before those spam offers started flying) wanes as the bottle begins to wear down Dad's optimism, the blue highway curls upon itself, and the Wallses run out of places to run to.

Propelled by the romance of perpetual motion (and, implicitly, progress and hope) promised by the American automobile, and sustained by the restless but ultimately unreliable minds of parents driven to hit the road when the going gets rough or overly demanding, *The Glass Castle* (titled after the mansion Walls's father promises to build his kids once he strikes it rich with his gold-digging invention, the Prospector) runs out of some gas when the family decelerates briefly in Phoenix, where their mother comes into her inheritance yet still manages to forget to feed her kids, who forage for chocolate in the neighborhood trash bins. It slows to a crawl in the Appalachian mountains and their father's (and Chuck Yeager's) hometown, Welch, W. Va., where the kids grow up, freezing cold in the winter, starving all year around, and slowly plotting their escape.

Walls recounts her history with a flat, spare plainness that has inspired some critics to compare her unfavorably to writers like Harry Crews, who've covered their own hardscrabble childhoods with more lyricism. But the reader grows to respect Walls's stylistic decisions — glib, ornamental adjectives wouldn't do much to improve her account. Instead the bareness of the prose throws the broad, unblinking light of a naked bulb on the everyday horrors of her childhood in a way that lends a dignity, and even credibility, to the girlhood spent growing up poor, one that for all its toughness was as fragile as a glass house. (Kimberly Chun)

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STACEY'S EVENTS

Tuesday, November 1st @ 12:30
Candice Millard
River of Doubt: Theodore Roosevelt's Darkest Journey

River of Doubt chronicles the 1914 expedition of Theodore Roosevelt into the Amazon to explore the little-known region surrounding an Amazon tributary called the River of Doubt. Candice Millard details the dangerous conditions they faced—white-water rapids, starvation, jungle menaces, and Indian attacks—to accomplish their goal.

Wednesday, November 2nd @ 12:30
Bill Press
How the Republicans Stole Christmas: The Republican Party's Declared Monopoly On Religion And What Democrats Can Do to Take It Back

Political analyst Bill Press provides a provocative critique of the relationship between conservative Republicans and the religious right. He makes a fervent call for liberals and Democrats to restore the basic principles of social justice, tolerance, and charity championed by Jesus in the gospels.

Thursday, November 3rd @ 12:30
William Poundstone
Fortune's Formula: The Untold Story Of The Scientific Betting System That Beat The Casinos And Wall Street

William Poundstone, the author of *How Would You Move Mt. Fuji*, reconstructs the fascinating story of two scientists who applied their talents to the roulette and blackjack tables of Vegas and then made a killing on Wall Street.

Friday, November 4th @ 12:30
Mary Roach
Spook: Science Tackles the Afterlife

Drawing on the beliefs and achievements of a range of contemporary and historical scientists, engineers, and mediums, Mary Roach, the author of *Stiff*, examines the possibility of life after death. Roach considers everything from reincarnation, out-of-body experiences, to laboratory investigations into ghosts and the nature of consciousness.

EVOLUTION OF A WRITER

Barbara Boxer
A Time to Run

Senator Barbara Boxer has written a novel that follows one young woman's life from her college days to her rise to political power. Boxer's debut chronicles Ellen Fines as she takes over her husband's campaign for the Senate after he is killed in a car accident. Please join us for what promises to be a provocative peek at the halls of power.

Monday, November 28th @12:30

Wednesday, November 9th @ 12:30
Kim Stanley Robinson
Fifty Degrees Below

A Stacey's favorite, bestselling author Kim Stanley Robinson has written a sequel to *Forty Signs of Rain*. After years of denial and non-action, a near-future Earth faces a crossroad when it is threatened with the perils of global warming: an environmental crisis that, ironically, could unleash a devastating Ice Age on the planet.

Thursday, November 10th through Saturday, November 12th
Stacey's Semi-Annual License to Save

For three days only, Stacey's Literary License members save 20% on everything in the store! Not a Literary License holder? Why not? It's free: sign up at the Mezzanine Service Desk.

Friday, November 11th @ 12:30
H.W. Brands
Andrew Jackson: A Life and Times

Historian H.W. Brands offers a dynamic portrait of America's seventh president and explores the life and times of the first "common man" to rise to the position of president of the United States. Brands follows Jackson from his early days in South Carolina, his military exploits, and his contributions as president to the cause of democracy, Manifest Destiny, and the preservation of the Union.

Tuesday, November 15th @ 12:30
MYSTERY CIRCLE
Men of Mystery Panel
James Calder, Kirk Russell, and Tony Broadbent
In a Family Way, Deadgame, and Spectres in the Smoke

Stacey's is delighted to toast three Bay Area Men of Mystery. James Calder, Kirk Russell, and Tony Broadbent will introduce their latest books and will discuss the challenges of being an author in the Bay Area.

Wednesday, November 16th @ 12:30
SALUTE TO SAN FRANCISCO
Frederic Larson and Carl Nolte
Mystical San Francisco and The San Francisco Century

San Francisco Chronicle staff members Frederic Larson and Carl Nolte will present their tributes to the City by the Bay. *Mystical San Francisco* and *The San Francisco Century* are beautiful large-format books that are sure to be hits as holiday gifts.

Thursday, November 17th @ 12:30
George R.R. Martin
A Feast for Crows

George R.R. Martin fans rejoice! The fourth novel in the epic fantasy series "*A Song of Ice and Fire*" has finally arrived. In Martin's new book, the kingdom sits in a state of perilous equilibrium following the death of a monstrous king. ***Please note: books for signing MUST be purchased at Stacey's.***

Friday, November 18th @ 12:30
Doris Kearns Goodwin
Team of Rivals: The Political Genius of Abraham Lincoln

This Pulitzer Prize-winning author offers an analysis of Abraham Lincoln's political talents and identifies the character strengths that enabled his successful election above three accomplished candidates.

Wednesday, December 7th @ 12:30
Po Bronson
Why Do I Love These People?

The author of *What Should I Do with the Rest of My Life?* explores the complex mysteries of family life. Po Bronson explains how, after years of conflict, a family can make the transition to a better place, and cope with such trials as divorce, death, infidelity, abuse, illness, and money.

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SPARKLE MOTION
JASCHA EPHRAIM
THURSDAY, OCT 27 7:30
$15.50ADV/$20DOOR
UPSTAIRS AT THE SWEDISH AMERICAN HALL
ALL AGES/SEATED SHOW
AN ACOUSTIC EVENING WITH
STEVE HACKETT TRIO
FRIDAY, OCT 28 8:30
$18ADV/$20DOOR
UPSTAIRS AT THE SWEDISH AMERICAN HALL
ALL AGES/FOLK ROCK
AN EVENING WITH
JACKOPIERCE
FRIDAY, OCT 28 9:30 $18
LIVE 105 PRESENTS
SONS AND DAUGHTERS
WILLY MASON
MICHAEL TALBOTT
AND THE WOLF KINGS
SATURDAY, OCT 29 9PM $13
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ERIC MCFADDEN'S
CIRCUS NOIR
ERIC MCFADDEN TRIO
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FLYNN CREEK CIRCUS
SATURDAY, OCT 29 8:30 $18
SUNDAY, OCT 30 8PM $18
AN INTIMATE EVENING
CITIZEN COPE (SOLO)
10/29 UPSTAIRS AT THE SWEDISH AMER. HALL
10/30 DOWNSTAIRS AT CAFE DU NORD
MONDAY, OCT 31 9PM
$15ADV/$20ADV
DARK SPARKLE'S
HAUNTED HALLOWEEN
PARTY 2005
DJS JENNY (WHITE DIAMONDS)
SAGE (DARK SPARKLE)
FLETCHER (CLUB ID)
AND JUSTIN (SHUTTER)
COSTUME CONTEST, DRINKS & TREATS!
TUESDAY, NOV 1 8:30 $8
INDIE ROCK
TURN ME ON DEAD MAN
WE ARE INVINSIBLE
RECLINER
WEDNESDAY, NOV 2 8:30 $7
THE ODEON PRESENTS/Q&A
ASK DR. HAL
PLUS MUSICAL GUESTS
RABBIT • OBO MARTIN • ZOLI
ENZO GARCIA
THURSDAY, NOV 3 8:30 $12
ROCK/FOLK
SEAN HAYES (AND BAND)
VANESSA MORRISON
SYLVA • MATT COSTA
11/4 JOHN PARISH
11/5 HEARTLESS BASTARDS
11/6 SERENE LAKES
11/7 ORENDA FINK
11/8 THE LOVETONES/DILETTANTES
11/9 ASK DR. HAL
11/12 DRESSY BESSY
11/13 TRANSLATOR
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11/14 YA ELAH
11/15 CLARA BELLINO
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music club guide

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Dark wave: Sleepytime Gorilla Museum play the Pound-SF Mon/31.

12 Galaxies 2565 Mission; (415) 970-9777.
26 Mix 3024 Mission; (415) 826-7378.
111 Minna Gallery 111 Minna; (415) 974-1719.
330 Ritch 330 Ritch; (415) 541-9574.
1015 Folsom 1015 Folsom; (415) 431-1200.
1751 socialclub 1751 Fulton; (415) 441-1751.
Amnesia 853 Valencia; (415) 970-0012.
Amoeba Music 1855 Haight; (415) 831-1200.
L'Amour dans le Four 1602 Lombard; (415) 775-2134.
Annie's Cocktail Lounge 15 Boardman Pl; (415) 703-0865
Argus Lounge 3187 Mission; (415) 824-1447.
Arrow 10 Sixth St; (415) 255-7920.
AsiaSF 201 Ninth St; (415) 255-2742.
Atlas Cafe 3049 20th St; (415) 648-1047.
Avalon Ballroom 1290 Sutter; (415) 252-7100.
Axum East 1233 Polk; (415) 474-7743.
Bacar 448 Brannan; (415) 904-4100.
Balazo18 2183 Mission; (415) 255-7227.
Bambuddha Lounge 601 Eddy; (415) 885 5088.
Baobab 3388 19th St; (415) 643-3558.
Bazaar Cafe 5927 California; (415) 831-5620.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bohemia Lounge 1624 California; (415) 474-6968.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Buzz 9 139 Eighth St; (415) 255-8783.
Café Claude 7 Claude; (415) 392-3515.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Canvas Gallery 1200 Ninth Ave; (415) 504-0060.
Casanova Lounge 527 Valencia; (415) 863-9328.
Cat Club 1190 Folsom; (415) 431-3332.
Catalyst Cocktails 312 Hamet; (415) 621-1722.
Cherry Bar and Lounge 917 Folsom; (415) 974-1585.
Cigar Bar and Grill 850 Montgomery; (415) 398-0850
City Nights 715 Harrison; (415) 546-7938.
Club Bas 383 Bay; (415) 399-9555.
Club Caliente 298 11th St; (415) 255-2232.
Club Deluxe 1509 Haight; (415) 552-6949.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Connecticut Yankee 100 Connecticut; (415) 552-4440.
Dalva 3121 16th St; (415) 252-7740.
Delirium 3139 16th St; (415) 552-5525.
DNA Lounge 375 11th St; (415) 626-1409.
Duplex 1525 Mission; (415) 355-1525.
Eagle Tavern 398 12th St; (415) 626-0880.
Edinburgh Castle Pub 950 Geary; (415) 885-4074.
Eight 1151 Folsom; (415) 431-1151.
Elbo Room 647 Valencia; (415) 552-7788.
Element Lounge 1028 Geary; (415) 571-1362.
Elixir: The Neighborhood Saloon 3200 16th St; (415) 552-1633.
El Rio 3158 Mission; (415) 282-3325.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fluid Ultra Lounge 662 Mission; (415) 615-6888.
Fuse 493 Broadway; (415) 788-2706.
Glas Kat 520 Fourth St; (415) 495-6626.
Grand 1300 Van Ness; (415) 673-5716.
Grant and Green 1371 Grant; (415) 693-9565.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Harry Denton's Starlight Room Sir Francis Drake Hotel, 450 Powell; (415) 395-8595.
Hemlock Tavern 1131 Polk; (415) 923-0923.
HiFi 2125 Lombard; (415) 345-TONE.
Hotel Utah Saloon 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 495-5436.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Independent 628 Divisadero; (415) 771-1421.
Ireland's 32 3920 Geary; (415) 386-6173.
Jack's Club 2545 24th St; (415) 641-5371.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joulins Jazz Bistro 44 Ellis; (415) 397-4436.
Kate O'Briens 579 Howard; (415) 882-7240.
Kelly's Mission Rock 817 China Basin Way; (415) 626-5355.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 974-6020.
Knockout 3223 Mission; (415) 550-6994.
Last Day Saloon 406 Clement; (415) 387-6343.
Laszlo 2526 Mission; (415) 401-0810.
Levende Lounge 1710 Mission; (415) 864-5585.
Lexington Club 3464 19th St; (415) 863-2052.
Lingba Lounge 1469 18th St; (415) 355-0001.
Li Po Lounge 916 Grant; (415) 982-0072.
Lit 101 Sixth St; (415) 278-0940.
Loft 11 316 11th St; (415) 701-8111.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Madrone Lounge 500 Divisadero; (415) 241-0202.
Make-Out Room 3225 22nd St; (415) 647-2888.
Metronome Dance Center 1830 17th St; (415) 252-9000.
Mezzanine 444 Jessie; (415) 625-8880.
Mighty 119 Utah; (415) 626-7001.
Milk 1840 Haight; (415) 387-6455.
Monkey Club 2730 21st St; (415) 647-2144.
Moose's 1652 Stockton; (415) 989-7800.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
Old First Church 1751 Sacramento; (415) 474-1608.
One Market Restaurant 1 Market; (415) 777-5577.
Oxygen Bar, Sushi and Sake Lounge 795 Valencia; (415) 255-2102.
Paradise Lounge 308 11th St; (415) 621-1911.
Park 747 Third St; (415) 974-1925.
Parkside 1600 17th St; (415) 503-0393.
Pat O'Shea's 3848 Geary; (415) 752-3148.
Peña PachaMama 1630 Powell; (415) 646-0018.
Pier 23 Pier 23; (415) 362-5125.
Pink 2925 16th St; (415) 431-8889.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room York Hotel, 940 Sutter; (415) 885-2800.
Pound-SF Pier 96, 100 Cargo; (415) 826-5009.
Public 1489 Folsom; (415) 552-3065.
Purple Onion 140 Columbus; (415) 217-8400.
Ramp 855 China Basin; (415) 621-2378.
Rasselas Jazz 1534 Fillmore; (415) 346-8696.
Rawhide 280 Seventh St; (415) 621-1197.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
Rickshaw Stop 155 Fell; (415) 861-2011.
Riptide Bar 3639 Taraval; (415) 240-8360
Rite Spot 2099 Folsom; (415) 552-6066.
Roccapulco Supper Club 3140 Mission; (415) 648-6611.
RoHan Lounge 3809 Geary; (415) 221-5095.
Royale 1326 Grant; (415) 433-4247
Ruby Skye 420 Mason; (415) 693-0777.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Savanna Jazz 2937 Mission; (415) 285-3369
Shanghai 1930 133 Steuart; (415) 896-5600
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Skylark 3089 16th St; (415) 621-9294.
Slim's 333 11th St; (415) 255-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Space 550 550 Barneveld; (415) 550-8286.
Stud 399 Ninth St; (415) 252-7883.
StudioZ.tv 314 11th St; (415) 252-7666
Sublounge 628 20th St; (415) 552-3603
Suite One80ne 181 Eddy; (415) 345-9900
Tongue and Groove 2513 Van Ness; (415) 928-0404.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Tunnel Top 601 Bush; (415) 986-8900.
Underground S.F. 424 Haight; (415) 864-7386.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Warfield 982 Market; (415) 775-7722.
Washington Square Bar and Grill 1707 Powell; (415) 982-8123.

Bay Area

19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
21 Grand 416 25th St, Oakl; (510) 444-7263.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Albatross Pub 1822 San Pablo, Berk; (510) 843-2473.
Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Beckett's 2271 Shattuck, Berk; (510) 647-1790.
Blakes 2367 Telegraph, Berk; (510) 848-0886.
Bourbon Street 2765 Clayton, Concord; (925) 676-7272.
Cafe Van Kleef 1621 Telegraph, Oakl; (510) 763-7711.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage Coffee House 1111 Addison, Berk; (510) 548-1761.
Golden Bull 412 14th St, Oakl; (510) 893-0803.
Imusicast 5429 Telegraph, Oakl; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room 858 San Pablo, Albany; (510) 524-9220.
Jazzschool 2087 Addison, Berk; (510) 845-5373.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
Kingman's Lucky Lounge 3332 Grand, Oakl; (510) 465-KING.
Mama Buzz Cafe 2318 Telegraph, Oakl; (510) 465-4073.
Oakland Metro 201 Broadway, Oakl; (510) 763-1146.
Octopus Lounge 180 Eureka Square, Pacifica; (650) 355-9400.
Paragon Bar and Grill Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Roosters Roadhouse 1700 Clement, Alameda; (510) 337-9190.
Ruby Room 132 14th St, Oakl; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (650) 355-1882.
Shattuck Downlow 2284 Shattuck, Berk; (510) 548-1159.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820
Time Out Bar and Patio 1822 Grant, Concord; (925) 798-1811.
White Horse 6551 Telegraph, Oakl; (510) 652-3820
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ❖

Thursday 27

From page 58

O.A.R., As Fast As *Warfield. 8pm, $26.50.*
Steve Hackett Trio *Swedish American Hall, 2174 Market; 861-5016. 7:30pm, $26.*
Julieta Venegas *Independent. 9pm, $30.*

Bay Area

Kinsella *Beckett's. 9:30pm.*
Mastema, Give Em Hell *Blakes. 10pm, $9.*
Salane and friends *Starry Plough. 9:30pm, $5.*

Jazz/new music

'2005 SFJAZZ Beacon Award Ceremony and Concert: Honoring Bill Bell' *Jazz at Pearl's. 7 and 9pm, $15.* San Francisco Jazz Festival.
Mose Allison, Patricia Barber *Herbst Theatre, 401 Van Ness; 776-1999. 7:30pm, $24-44.* San Francisco Jazz Festival.
Ben Adams Group *Catalyst Cocktails, 312 Harriet; 621-1722. 6:30pm, free.*
Bossa Suave *Mangarosa, 1548 Stockton; 956-3211. 9-11pm, free.*
Django Night Hot Club of SF and Hot Club of Berkeley *Savanna Jazz. 8:30pm.*
Duo Gadjo *Cafe Claude. 7:30pm.*
Dick Fregulia/Vince Gomez *Washington Square Bar and Grill. 7pm.*
Jay Sanders Jazz Trio *O'Reilly's Holy Grail, 1233 Polk; 928-1477. 10pm, free.*
Jazz jam *Judi's Place, 1414 Market; 863-JUDI. 7:30pm, free.* Open jazz jam.
Kamau Seitu Quintet *Les Joulins Jazz Bistro. 8pm.*
Paul Kimura *Bistro Clement, 127 Clement; 387-6966. 6pm, free.*
Mike Lipskin, Waldo Carter *Moose's. 7:30pm.*
Ava Mendoza, Kurt Kottheimer, and Josh Smith *Luggage Store Gallery. 8pm, $6-10 sliding scale.*
Miles Ahead *Figaro Ristorante, 414 Columbus; 398-1300. 8pm.*
Open Jazz Jam *Judi's Place, 1414 Market; 863-JUDI. 7:30pm, free.*
Eric Shifrin *Fairmont, 950 Mason; 772-5000. 7pm.*

Bay Area

Clifford Brown 75th Birthday Celebration! A Trumpet Summit! *Yoshi's. 8 and 10pm, $18-26.*
Denise Perrier and Her International Trio *Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm, $5.*
Marcos Silva Duo *Downtown. 8pm.*

Folk/world/country

Bay Area Afrocuban All Stars, DJ Eddie *Elbo Room. 10pm, $8.*
Bluegrass and old-time music jam session *Atlas Cafe. 8pm, free.*
Jueves Flamencos *Peña Pachamama. 8pm, $8.*
Tipsy House *Plough and Stars. 9pm.*

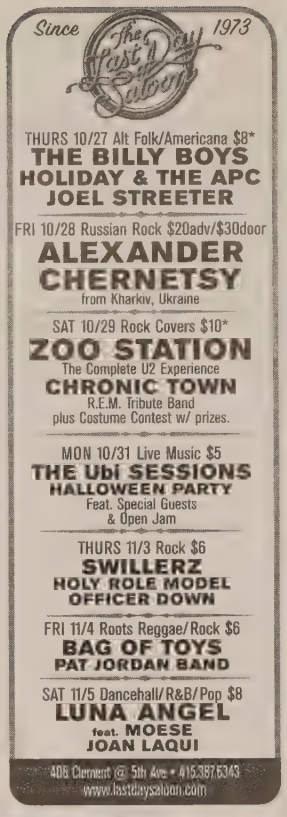
Bay Area

Peter Mulvey, Greg Trooper *Freight and Salvage Coffee House. 8pm, $18.50.*

Dance clubs

Arrow *6:30-10:15pm, free:* "Techno Vampire Happy Hour," an erotic club featuring obscure music. *10pm-2am:* synthcore, electro-punk, new wave, and more.
Baobab *10pm, $3.* Reggae and dancehall with DJ M'Penzi.
Built for Speed *Delirium. 10pm-2am, free.* With rotating DJs Fashion Hooker, Platform Whore, and DJ Juan of a Kind.
Club Faith *715 Harrison, www.faithsf.com. 9:30pm-2:30am, $7-12.* With DJs Twist, Neon Leon, and Mike Biggz.
Cruise Liner *Lingba Lounge. 9pm-2am.* Deep and groovy house with Todd Michael, Cindy, Uncle Larry, Andy Flack, Sunil Kapadia, and weekly guests.
Dancehall Thursdays *AsiaSF. 10pm-2am, $10.* Dancehall and reggae.
Descarga *Voda, 56 Belden Pl; 677-9242. 9pm-2am, free.* Afro-Latin rhythms, soul, funk, reggae, and hip-hop with Vinnie Esparza, Asti Spumanti, Hopper, and guests.
Dirty Rip *Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free.* Disco-punk, electro, and acid house with Sexray, Dammit, and guests.
11A-19357 Club *Li Po Lounge. 9pm-2am.* Krautrock, spacerock, neu-noise, and more.
Eggs *Mighty. 10pm, $6.* With Brennan Green, Broker/Dealer, Actual Jakshun, and Gold Chains. See 8 Days a Week, page 56.
EZ5 *682 Commercial; 362-9321. 6-9pm, free:* "6 2 9," '80s, uptempo jams, and deep house breaks. *10pm-2am, free:* "Bumpin'," with DJs Morse Code and Monte Carlo.
Fun *26 Mix. 9pm, $5-10.* Old-school, hip-hop, and reggae with DJ Jah Yzer.
Funky Dividends *Wish, 1539 Folsom; 278-9474. 10pm-2am, free.* Old-school, golden era, new-school, disco, soul, dancehall, and more with Nate Harrison and guests.
Give Thankz *Club Six. 9pm-2am, $5.* With Polo Mo'Xquuz, Shortkut, Doogie, Ivier, and Irie Dole.
The Goodness *Vertigo, 1160 Polk; 674-1278. 10pm-2am, free.* Hip-hop, dancehall, soul, breaks, '80s, and everything in between with DJs Cense, Solace, and Mosquito.
Hellfire Club *Stud. 10pm, free.* A rock 'n' roll dance party for girls and queers.
Industry *Bigfoot Lounge, 1750 Polk; 440-2355. 10pm-2am, free.* A club dedicated to those working in the service, promotion, performance, and creation industries.
Lapel *Madrone Lounge. 9pm.* With DJ Neel Kizmiaz and guests Claire Ahll, Deejay Ziploc, and Rueben.
Levende Lounge *1710 Mission; 864-5585, www.levendesf.com. 6-10pm:* downtempo, dub, hip-hop, and more with Nate Harrison, Paul Tobias, and guests. *10pm:* with Ben Maybe and Hanok.
Magnet Lounge *1402 Grant; 271-5760. 7pm-2am.* With rotating DJs.
Moneyshot *Milk. 9pm.* With Future Primitive Sound DJs.
1984 *Cat Club. 9pm-3am, $5.* '80s, top 40, and new wave.
Pacific Standard Time *Bambuddha Lounge, 601 Eddy; pacificstandardtime@hotmail.com. 9pm-2am, $5.* Soul music with Sake1 and guests.
Party for the People *Element Lounge, 1028 Geary; 571-1362. 9pm.* Hip-hop, funk, and rock mash-ups with Mix Master Mao and DJ Fidelski.
Polo's Blue Cube *34 Mason; 392-4833. 10pm-2am, $7.* With Cheb I Sabbah.
popscene *330 Ritch. 10pm-2am, $5-8.* Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen and Jeremy; with a live set by the Joggers.
Purple Haze *Skylark. 9pm-2am, free.* Hip-hop and dancehall with DJs Osiris, Powder, Jus Rite, Arrow, and Sg-13.
Real Raw *Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight.* With DJ Pinpullaz Sound.
Romp *Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free.* House, electro, disco punk, '80s, and more with DJs Sexray, Dammit, and guests.
Simple *Pink, 2925 16th St; 431-8889. 9pm, $10.* With DJ Julius Papp.
Star Hits *Condor Club, 300 Broadway; www.divebar.biz/starhits.htm. 9pm-2am, $5.* An alternative dance club featuring DJs, dancing, and more.
Suite One80ne *9pm-4am, $10.* With DJs.
Throw Down *StudioZ. 9pm, $5.* Live hip-hop and art with Mr. Lexicon, Eagles with Anvils, Sexual Vietnam, and DJ Doug Surreal.
Thursday Night Lounge *Thirsty Bear, 661 Howard; www.thirstybear.com.* Downtempo.
Tubesteak Connection *Aunt Charlie's Lounge, 133 Turk; www.auntcharliesloungecom. 9pm-2am, $3.* A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.
Tunnel Top *10pm-2am.* Hip-hop with DJ Toph One.
Twilight *Soluna Cafe and Lounge, 272 McAllister; 621-2200. 6-10pm, free.* Uptempo lounge music and visual artistry.
Underworld *Kelly's Mission Rock. 9pm.* Hip-hop.
Unwind *Sublounge. 9pm-2am, free.*
Windup *Endup. 10:30pm-4:30am.* With guest DJs.

Continued on page 62



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Fri. 10/28
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POP POP
Lounge:

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MUSIC! - ROSIN COVEN!
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Decay (Death Guild) Joe Radio (Death Guild)
9pm - afterhours $13 spooooky dollars!

Fri. 11/4
Angel Magik presents
DANCEHALL LEGENDS
Mad Lion Dawn Penn
Polo (Reggae Gold)
Apollo (Triple Threat)
Jonny Mack (Angel Magik)
White Lightning (Jamaica Gold)
Ken the Vinyl Archaeologist (True Skool)
9:30pm - afterhours $15 advance - $20 door

11/6 Front 242 w/ Grayarea
11/11 Kollektiv SF
11/12 New Wave City
11/13 In Slaughter Natives
11/17 Cabaret Verdalet
11/18 The Scorpio Ball
11/23 Yol
11/26 Pop Roxx
12/10 New Wave City
12/15 Good Vibrations High School

De Young and the guest list

synthetic pleasures

By Ken Taylor

C'mon, I can't be the first local writer to use *that* pun, can I? In all fairness, it's kinda lifted from the Paradise Boys' recent album, *The Young and the Guestlist* (5 Points), but it's still suitable for this tale, methinks.

Every once in a while I forget I live in a city where art and culture are valued by many, and I thought that arriving at the newly opened de Young museum at 11 p.m. on a Saturday night (Oct. 15), about an hour before the Om Records showcase was to get started inside, would have been optimal for minimal occupancy. Damn, was I wrong. With literally a mile-long line to get in, I gave up trying to park, spun my car around, and headed for downtown — art be damned, at least that night. Fear not, though, as I didn't fail you entirely. That's right: I had straight dope–sniffin' snoops on the inside. It turns out that with the crowd growing steadily out of control, the gallery and the fire marshal had to stop the music intermittently to discourage more folks from coming in. They killed the sound once after J Boogie's Dubtronic Science played, then brought it back around 2 a.m. for Oakland jazz-hip-hop purveyors Colossus, who took that to mean "go nuts and climb the speakers for a rollicking 'Here Comes the Judge' closer," forcing officials to put a final end to the music around 3 when the crowd only got bigger.

Whatever. By that time I was knee-deep in a sea of funk and Kangol hats at Mezzanine with BBC Radio One host Gilles Peterson, the man who gave birth to the term "acid jazz," throwing down a handsomely groovy set before Dwele and Rebirth brought their laid-back beats to the stage. Peterson is one of those 10-million-record-collecting guys with legendary status who can rock a club as comfortably as he does the dial. (In fact, for years he ruled London's pirate stations before scoring a legal gig with the BBC in 1998.) His Acid Jazz label may have helped introduce the world to Brand New Heavies and Jamiroquai, but he's probably better known for his never-ending slew of mix discs, two of which — *Digs America* (Ubiquity/Luv n' Haight) and *The BBC Sessions* (Ether) — are set for release in the weeks to come. The latter features Björk's friggin' brilliant "Who Is It," a captivating slab of experimental dub-jazz that begs one to ponder how the Icelandic singer ever came to be considered a pop artist. Peterson's set in San Francisco, though, wasn't so much on the spaced-out tip as it was on the spicy, soulful end of the spectrum — and it proved a shoo-in for keeping the dance floor densely packed.

That seems to be the trend at Mezzanine lately, and while I hate to seem like a shill for any specific club in town, right now this one deserves the praise. The night before, that same floor was jammed with a completely different pack of night crawlers for Ada's and Miss Kittin's blazing sets of rave-ready electro and live vocal–inflected house. But the real gem was to be found in the club's upstairs back room, where Cologne's Superpitcher (a.k.a. Aksel Schaufler), the current poster boy for Kompakt-style minimal funk, slayed the 30 or 40 of us who had the good sense to venture past the rear bar's plastic-draped doorway. Superpitcher's latest mix, *Today* (Kompakt), is enough to knock any hipster's white belt off, but it's nothing next to the high-voltage brew he concocted on two lonesome turntables that Friday, Oct. 14. Simply untouchable, this guy. If the club's winning streak doesn't stop soon, I'm just gonna pitch a tent outside the old mint, set myself up with some Red Bull and Builder bars, and see if the doormen will take pity on my addicted soul and just gimme a damn lifetime pass. If not, I'm at least gonna bug someone to get me in to see New Order's Peter Hook along with the Smiths' Andy Rourke or one of the two Mos Def shows — since, for the latter, they're charging a whopping $40 per ticket.

Now that M.I.A.'s hype machine has sputtered to a halt, and backlash-prone critics have declared open season on her career (licensing "Galang" to a Honda ad probably didn't help), I'm gonna say it's safe to talk about her producer-DJ-boyfriend, Diplo, again. (And since I established it way up top, I'm also gonna keep talking mix discs, people.) His forthcoming release, *FabricLive 24*, on the always-solid Fabric club's in-house label, is spectacular. Much like the way he made Brazilian *baile funk* hip in the United States and ripped mash-ups out of the hands of nerdy Mac hacks to give them a touch of real club cred, *FabricLive 24* hits all the right buttons: Detroit techno, care of Juan Atkins; Miami freestyle; Chicago booty; South American hip-hop; even Cat Power's "Free," for good measure. Oct. 27 he'll be bringing DJ Marlboro, Brazil's real McCoy, with him to the Rickshaw Stop so he can stop preaching the *baile funk* gospel by himself and just stand back and watch the magic flow naturally. ❖

Diplo *and* **DJ Marlboro** *perform Thurs/27, 9 p.m., Rickshaw Stop, 155 Fell, SF. $12 advance, $15 door. (415) 861-2011.*

DJs Peter Hook, Andy Rourke, *and* **Omar** *play Stüssy's fifth-anniversary party Fri/28, 9 p.m., Mezzanine, 444 Jessie, SF. $15. (415) 625-8880.*

Mos Def *performs Sat/29 (with Ghostface Killah) and Sun/30 (with Talib Kweli), 8 p.m., Mezzanine, 444 Jessie, SF. $40 advance, $60 VIP. (415) 625-8880.*

MH de Young Memorial Museum. *Tues.–Sun., 9 a.m.–5 p.m., Golden Gate Park, near Ninth Ave. and Fulton, SF. $10. (415) 863-3330.*

E-mail Ken Taylor at synthetic@sfbg.com.

Thursday 27

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Bay Area

Addicted to House *Club Rey, 3 Saint Francis Square, Daly City; (650) 758-5815. 9pm-2am, free.* House music.
Automatic *Kingman's Lucky Lounge. 9pm-2am.* Classics, dancehall, and soul.
Beatdown Reunion *Jupiter. 8pm.* With DJ Yami, Delon, Add1, and Big Willie.
Blush Thursdays *Blush, 261 California Dr, Burlingame; (650) 347-7710. 9pm.* Hip-hop, reggaeton, and more.
Brothers and Sisters *Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free.* Soulful house and dance music with DJs Dedan, Daniela, and guests.
Community Thursdays *Shattuck Downlow. 8pm, $5.* Funk, soul, hip-hop, reggae, and '80s.
Grateful Dead DJ Night *Ashkenaz. 10pm, $6.* With Digital Dave.
I Can See the Cosmos *@seventeenth, 510 17th St, Oakl; (510) 433-0577. 5pm-2am.*
Intrigue Thursdays *Agave Grill and Cantina, 2033 N Main, Walnut Creek; www.intrigueparty.com. 9pm-2am.* Hip-hop, R&B, and reggaeton.
So What, Let's Party! *Ivy Room. 10pm.* With DJ Kool Kyle and True Justice.
Stylus *Oasis Bar, 135 12th St, Oakl; www.econ.net/events/ac. 10pm-2am, $5.* Deep house and minimal tech.
White Horse Bar *8pm.* With DJ Tony-T.

Friday 28

Rock/blues/hip-hop

Back Pages *Johnny Foley's. 9pm.*
Broadcast, Gravenhurst *Great American Music Hall. 9pm, $15.*
Brown Baggin', Monophonics *Boom Boom Room. 9:30pm, $10.*
Cheeseballs, Bud E Luv Orchestra *Bimbo's 365 Club. 9pm, $20.*
Consume, Moraga, Castles in Spain, Vanessa Van Spall *Cherry Bar and Lounge. 8:30pm, $7.*
Cookie Mongoloid, Triple Cobra, Attiss *12 Galaxies. 9pm, $8.*
Digital Underground *Red Devil Lounge. 9pm, $20.*
Estate *O'Reilly's Holy Grail, 1233 Polk; 928-1477. 10pm, free.*
Steve Freund *Biscuits and Blues. 8:30 and 10:30pm, $12.50.*
Grooveus *Ireland's 32. 9pm.*
Horrorpops, Roger Miret and the Disasters, Left Alone *Bottom of the Hill. 10pm, $13.*
Jackopierce *Swedish American Hall, 2174 Market; 861-5016. 8:30pm, $18.*
Mandonna *Last Day Saloon. 9pm, $10.*
Mae, Circa Survive, Mute Math, Discover America *Slim's. 8pm, $15.* See 8 Days a Week, page 56.
Octomutt, Shacklebots *Argus Lounge. 9pm.*
Robo-Sapien, Ex-Boyfriends, Bel Riose *Hemlock Tavern. 9:30pm, $10.*
'Rock Out W/Out Your Cock Out' *Edinburgh Castle Pub. 9pm.* With Swan Island, Julie Henderson, and the Tender Morsels.
Rotton Core, Cas Lucas *Brainwash. 8pm.*
Sila and the AfroFunk Experience *Fillmore and O'Farrell; www.fillmorejazz.com. 5:30pm, free.*
Sons and Daughters, Willy Mason, Michael Talbott and the Wolf Kings *Cafe du Nord. 9:30pm, $10.*
Valient Thorr, Stutter Fly, Logic Vs Romance *Pound-SF. 8pm, $10.*
Warlocks, Gris Gris, Bubonic Plague *Independent. 9pm, $14.*

Bay Area

Foo Fighters, Weezer, Hot Hot Heat *Oakland Arena, 7000 Coliseum Way, Oakl; (510) 625-TIXS. 7pm, $29.50-39.50.*
Guru Garage *Jupiter. 8pm.*
Hated, Stagnant *Time Out Bar and Patio. 9pm, $6.*
Hellbillies, Eddie Haskells, Troublemaker, Insurgents, Static Thought *924 Gilman. 8pm, $5.*

Continued on page 64

East Bay entertainment

up coming:

Yoshi's Presents:

Clifford Brown 75th Birthday Celebration

Wednesday, Oct. 26 - Sun. Oct. 30

With Arturo Sandoval, Benny Golson, Randy Brecker, Jeremy Pelt, Valery Ponomarev & The Mulgrew Miller Trio Assembled exclusively for Yoshi's by Artistic Director Peter Williams, this group will pay tribute to the legendary and highly influential trumpeter Clifford Brown who would have celebrated his 75th birthday this year on October 30! The group is a trumpet summit, featuring many of today's greatest trumpeters performing tunes written by and associated with Clifford Brown. Don't miss it!

Show at 8pm; Yoshi's, 510 Embarcadero West, Oakland, CA 94607; (510) 238-9200

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FRI 10/28
PUSH
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SHEOL
SKIES OF FIRE
SAT 10/29
LAVISH GREEN
PLANTING SEEDS
EVERGREEN
THE SHRIS MARSOL BAND
COMING SOON
11/5 SAP
11/6 THE CATHOLIC COMB

IVY ROOM
WED 10/26
DJ DUDEBRO DANCE PARTY
THUR 10/27
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FRI 10/28
RED MEAT (PLAYIN' ALL NIGHT!)
SAT 10/29
THE MOTHBALLS, DREAM DATE, THE HUSBANDS, HAROLD RAY LIVE IN CONCERT
CARLOS'S BIRTHDAY!!!
TUE 11/1
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THE PEOPLE
EVACUEE
ATOMIC BOMB
AUDITION
SAT 10/29
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CONDOR
MILITANT'S CHILDREN HOUR
KOOL TEEN
SUN 10/30
FORSAKE YA TO THE SNAKES
CLIPPED BEAKS
TUE 11/1
VALID EFFORT
THE SWEET NOTHINGS
THE FELDMANS
WED 11/2
THE DEVIL'S OWN
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FRI 10pm $5 before 11pm $10 after — FLASHBACK FRIDAYS* w/ DJs SPAIR & PLATURN — Old School, Hip Hop, & All Things Funky
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SAT 10pm $5 before 11pm $10 after — SMOOVE SATURDAY w/ DJs WISDOM & JAMO — plus Special Guests — Reggaeton, Future Funk, Neo Soul, & Dancehall
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Alexic
G2K
Hollowhead
Murder at Cathedral
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WEDNESDAY, NOVEMBER 3
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FRIDAY, NOVEMBER 4
AC/ DSHE
WICKED WISDOM

SATURDAY, NOVEMBER 5
DRAMARAMA
PELUKA
LOVE NOT DEAD

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THE THIEVES
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POP ROCKS

WEDNESDAY, NOVEMBER 16
SHIMMER
VELVET JAMES
VAEDA

MONDAY, NOVEMBER 21
TAL BACHMAN

WEDNESDAY, NOVEMBER 23
BOYS GONE WILD

TUESDAY, DECEMBER 6
GURU (FROM GANGSTARR)

WEDNESDAY, DECEMBER 7
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musiclistings

Friday 28

From page 62

Kinsella *Beckett's. 9:30pm.*
James Low, Farma, Firecracker *Starry Plough. 9:30pm, $6.*
Notorious *Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 9pm, $14.*
'PeaceOUT: The Fifth Annual World HomoHop Festival' *21 Grand. 8pm, $10.*
Playing Heroes, Slinky Minx and the Wiseguys, Inspect Her Gadget *John Patrick's, 1813 Park, Alameda; (510) 522-5105. 8pm, free.*
Red Meat *Ivy Room. 10pm, $8.*
Ris Paul Ric, Nate Dalton and Daniel Martin McCormick *Mama Buzz Gallery, 2318 Telegraph, Oakl; (510) 465-4073. 7pm.*

Jazz/new music

Ben Adams Quintet *Club Deluxe. 9pm, free.*
Black Market Jazz Orchestra *Top of the Mark. 9pm, $10.*
George Cables Project *Herbst Theatre, 401 Van Ness; 776-1999. 8pm, $24-38.* San Francisco Jazz Festival.
Charles Unger Experience with Valencia *Les Joulins Jazz Bistro. 8pm.*
Chuck Peterson Sextet *Bird and Beckett Book. 2788 Diamond; 586-3733. 5:30pm, free*
Dave Parker Quintet *Red Rock, 699 Chenery; 333-3030. 9pm, free. .*
Dirty Little Secret *Plush Room. 11pm.*
Ken Fishler *Washington Square Bar and Grill. 7pm.*
Jazz Congress Allstars *Catalyst Cocktails, 312 Harriet; 621-1722. 6:30pm, free.*
Jeff Oakley Quartet *Cafe Claude. 7:30pm.*
Paul Kimura *Bistro Clement, 127 Clement; 387-6966. 6pm, free.*
Eddie Marshall's Holy Mischief Ensemble *Jazz at Pearl's. 9 and 11pm, $10-15.*
Frank Martin and Glenn Richman *Octavia Lounge, 1772 Market; 863-3516. 8pm.*
Nova Jazz Quartet *San Francisco Brewing Company, 155 Columbus; 434-3344. 10pm, free.*
Savanna Jazz Trio *Savanna Jazz. 8:30pm.*
John Scofield *Palace of Fine Arts Theatre, 3301 Lyon; 776-1999. 8pm, $24-44.* San Francisco Jazz Festival.
Eric Shifrin *Fairmont, 950 Mason; 772-5000. 7pm.*
Steve Klawiter Trio *Bistro Boudin. 160 Jefferson; 928-1849. 6pm, free*
Gini Wilson *Moose's. 8pm.*

Bay Area

Clifford Brown 75th Birthday Celebration! A Trumpet Summit! *Yoshi's. 8 and 10pm, $22-30.*
Coto Pincheira, Ezra Gale, Sylvain Carton, Slapsaw *Cafe Van Kleef, 1621 Telegraph, Oakl; (510) 763-7711. 9:30pm, $5.*
Denise Perrier Quartet *Downtown. 9pm.*
Nicolas Bearde and His Trio *Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm, $7.*
Terry Riley *Mills College Concert Hall, 5000 MacArthur Blvd, Oakl; (510) 430-2296. 8pm, $6-12.*

Folk/world/country

Bat Makumba, DJ Felina *Elbo Room. 10pm, $10.*
High Gate *Plough and Stars. 9pm.*
Rex and Rommell, Anamude, Julia Lau, Kevin So *Space180, 180 Capp; www.locusarts.org. 8pm, $7-10 sliding scale.*
Raina Rose and Anne Carol *Bazaar Cafe. 9pm.*
Tchiya Amet and the Light House Band *El Rincon, 2700 16th St; 437-9240. 9pm, $10.*
Trio Garufa *Red Poppy Art House, 2698 Folsom; 826-2402. 9pm, $10*

Bay Area

Balkan Cabaret *Hillside Club, 2286 Cedar, Berk; (510) 701-1787. 8pm, $10-15.*
'Barbary Coast Night' *Cafe Raphael's, 10064 San Pablo, El Cerrito; (510) 525-4227. 7pm.*
'Diwali 2005' *Oakland Metro. 9pm-2am, $15.* With Boom Boom Bollywood, Jill Parker, Frédérique, Vicki Virk, DJ Sep, and Amar.
Los Boleros *La Peña Cultural Center. 9pm, $10.*

musiclistings

Marley's Ghost *Freight and Salvage Coffee House. 8pm, $18.50.*
Midnite *Shattuck Downlow. 9pm, $27.*
Myra and Kevin, D Sides *Nomad Cafe, 6500 Shattuck, Oakl; (510) 595-5344. 7:30pm, free.*
Tony D and Jungiz Apart, Brother Resistance, Yasine Kouyate, Wawa Silvestre, Drumologist, Freelance, Aziza *Ashkenaz. 9:30pm, $15.*

Dance clubs

African Dance Mission *Baobab. 10pm, $3.* Zouk, Soukous, Mapuka, and Rai with DJ Marco and guests.
An Bodhran *668 Haight; 431-4724. 10pm-2am, free.* House, funk, and soul with DJ Seamie.
Ballroom and Swing Dance Party *Metronome Dance Center. 8pm, $15:* ballroom dance lesson followed by a dance party. *9pm, $12:* Metro swing party.
The Basement *Element Lounge. 9pm, $10.* With DJs Hans, Naka, and Tiny.
Beyond Ent *Harry Denton's Rouge, 1500 Broadway; 346-7683. 9:30pm-2am, $15.* Top 40 and house with DJs Andrew B and MajestiChris.
Aloe Blacc *Pink. 9pm-4am, $10.* Hip-Hop, Soul, Latin, House, Broken Beat. With DJ's Hakobo, Tomas and Tokyo Component
Casa *Madrone Lounge. 9pm, $4.* International music with DJ Papi Chocolate and guests.
Club ID *Rickshaw Stop. 10pm, $7-8.* Second annual Midnite Halloween Ball with the Holy Kiss and Madelia.
Club Judah *Jelly's. 10pm, $5.* Dancehall, dub, lovers rock, and roots.
Culprits *Pink, 2925 16th St; 431-8889. 9pm-4am, $10.* Hip-hop, soul, house, Latin, Brazilian, broken beat, and more with Hakobo, Eug, Tokyo Component, and guests.
The Deacon *Skylark. 9pm-2am, free.* Old-school hip-hop and dance tracks with DJ Kyle.
DeeCee's Soul Shakedown *26 Mix. 10pm-2am, $5.* Hip-hop, dancehall, new soul, and funk with DJ Neta, Ross Hogg, DJ Daze, and Sake1.
Desire *Fluid Ultra Lounge, 662 Mission; 615-6888, www.fluidsf.com. 10pm, $10-15.* With DJ Solomon.
Electric Relaxation *Nickie's BBQ. 10pm-2am, $5.* Classic hip-hop, soul, funk, '80s, and party jams with DJs Pele, Mizzo, and guests.
Fag Fridays *Endup. 10pm-5:30am, $8.* With residents Rolo, David Harness, and Neon Leon, and weekly guests.
Flavour Fridays *Sno-Drift. 10pm-3am.* Hip-hop and salsa.
Freaky Fridays *EZ5 682 Commercial; 362-9321. 6-10pm, free.* Old-school, nu-skool, and more.
Fuzz Buzz *Make-Out Room. 10pm-2am, $7.* Ragga breaks, future samba, bhangratronic, drum 'n' bossa, and strip-hop with guests.
Harry Denton's Starlight Room *Midnight, $5.* With DJ Sammi.
Hot Pants *Cat Club. 10pm, $5.* Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, and the Wax Chef.
Indie Circus *Argus Lounge. 9pm-2am.* Bring your CDs or ipod to this open DJ club.
It's a Gas *Knockout. 10pm, free.* A beatnik party featuring DJs Ben Stolen and Beat Romo, and open mic poetry.
Latin Bay Area *Glas Kat. 9pm.* Salsa, merengue, reggaeton, bachata, rock en Español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
Levende Lounge *1710 Mission; 864-5585, www.levendesf.com. 6-10pm:* with live performance by Acoustic Sneaky. *10pm:* "Melt," with DJs Brad Robinson and Jayo, and live percussion by Kevin Wardel.
Lingba Lounge *9pm-2am, free.* Latin house.
Magnet Lounge *1402 Grant; 271-5760. 7pm-2am.* With rotating DJs.
Master Blaster *Delirium. 10pm.* Punk rock.
Mood Swing *Eastside West, 3154 Fillmore; 885-4000. 9pm, free.* Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond, Precise, and guests.
Pop Roxx *DNA Lounge. 10pm.* Rock, goth, indie, and more with DJs Jenny, Mitch, Solar, Omar, Adrian, Party Ben, and Mysterious D; live set by Von Iva.

Continued on page 67

330 RITCH STREET
WEDNESDAY 10/26 10PM 21+ $5
DARK SPARKLE
GOTH INDUSTRIAL DANCEPARTY
THURSDAY 10/27 9PM 18+
BRITPOP/INDIE/NEW WAVE/POST PUNK/60'S SOUL
popscene
DJS NAKO, AARON & DISCO SHAWN
LIVE PERFORMANCE BY JOGGERS (PORTLAND)
FRIDAY 10/28 10PM 18+ HIP HOP, REGGAE, LOUNGE
ALL NIGHT AGER
DJS SWIFTROCK, YUSAL, ARISTOKAT
FRIDAY HAPPY HOUR 5-9PM
UNCLE VITO'S FULL MENU - ALL PINTS $3
SATURDAY 10/29 10PM 21+ SOUL, HIP HOP, R&B
SPELLMAN COLLEGE PRESENTS
ORANGE & BLACK
DJ DANIELA
TUESDAY 11/1 10PM 18+ POST PUNK, GOTH, & MORE
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THURS 10/27
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TH BUILT FOR SPEED
Rocks Your Ass!
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OCTOMUTT SHACKLETONS — THUR 10/27 9pm
INDIE CIRCUS — FRI 10/28 10pm
DJ SUBTEXT — SAT 10/29 8pm
HALLOWEEN EVE THE CULT INSIDE MY HEAD DJS — SUN 10/30 8pm
NEW WAVE PUNKS IN THE GARAGE — MON 10/31 9pm
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Wed 10/26 9pm door 8:30 $8 ALL AGES — LOVE AS LAUGHTER, YOUTH GROUP (from Australia), SAM CHAMPION
Thu 10/27 9pm door 8:30 $10 21+ — CAPTURED! BY ROBOTS, DEAD HENSONS, PLEASEEASAUR
Fri 10/28 10pm door 8:30 $13 ALL AGES — THE HORRORPOPS, ROGER MIRET & THE DISASTERS, LEFT ALONE
Sat 10/29 10pm door 8:30 $12 21+ — THE AMERICAN ANALOG SET, VERVEIN, THE LONELYHEARTS
Sun 10/30 9pm door 8 $12 ALL AGES — THE AMERICAN ANALOG SET, VERVEIN, SCRABBEL
Tue 11/1 9pm door 8:30 $8 ALL AGES — CROSSTIDE (from Portland), THE JUNIOR PANTHERS, DIRTY EAGLES
Wed 11/2 9pm door 8:30 $7 ALL AGES — MOUTH TO MOUTH, TRIP DEVICE, SOLID STATE LOGIC, THE REAL
UPCOMING
Thu 11/3 TRISTEZA
Fri 11/4 WESTERN ADDICTION
Sat 11/5 THE DETROIT COBRAS
Sun 11/6 PIEBALD/HOT ROD CIRCUIT
Mon 11/7 A STATIC LULLABY
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POUNDSF
Friday October 28th
doors 7:30pm Adv. Tix $10
VALIENT THORR
w/ Butterfly Logic vs Romance Point Taken and Epilogue
Saturday October 29th
doors 8pm Adv. Tix $23
MESHUGGAH
w/ God Forbid, The Haunted, and Mnemic
Sunday October 30th
doors 5:30pm Adv. Tix $10
HELLOWEEN
HARDCORE FEST
w/ Killing The Dream, Alcatraz, Ceremony, Seize The Night, The Voice, At Risk, and Only In Dreams
Monday October 31st
doors 7:30pm Adv. Tix $15
w/ Kehan Hatton and RU36
Wednesday November 2nd
doors 8pm Adv. Tix $18
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w/ Doomsday Device, Skare Tactic and Bring It Down
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CONCERT UPDATE

SFBG.com

FEATURED SHOW

DEVENDRA BANHART & THE HAIRY FAIRY BUNNY BRAINS
10/30 Bimbo's 365 Club

THIS WEEK

BAUHAUS
10/25-28 THE WARFIELD

JULIETA VENEGAS
10/26-27 THE INDEPENDENT

STEVE HACKETT - ACOUSTIC TRIO
10/27 CAFE DU NORD

O.A.R. AS FAST AS
10/27 THE WARFIELD

SONS & DAUGHTERS
10/28 CAFE DU NORD

THE WARLOCKS
10/28 THE INDEPENDENT

FOO FIGHTERS WEEZER
10/28 OAKLAND ARENA

BROADCAST GRAVENHURST
10/28 GREAT AMERICAN MUSIC HALL

THE HERMS
10/28 HOTEL UTAH

DIGITAL UNDERGROUND
10/29 ASH DIVE LOUNGE

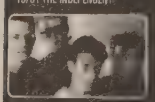
THE HUSBANDS
10/29 THE IVY ROOM

THE 19TH ANNUAL BRIDGE SCHOOL BENEFIT CROSBY STILLS & NASH DAVE MATTHEWS (SUN. ONLY) NORAH JONES EMMYLOU HARRIS JERRY LEE LEWIS GOOD CHARLOTTE BRIGHT EYES, LOS LOBOS
10/29-30 SHORELINE AMPHITHEATRE

ERIC JOHNSON CAITLAN CARY & THAD COCKRELL
10/30 THE INDEPENDENT

DEVENDRA BANHART & THE HAIRY FAIRY BUNNY BRAINS
10/30 BIMBO'S 365 CLUB

SF10
10/31 THE INDEPENDENT



BAUHAUS
10/31 THE FILLMORE

SUNN O))) BORIS THRONES
10/30 SLIM'S

ELY GUERRA
11/1 RED DEVIL LOUNGE

MC CHRIS SNMMMMA, THE ERGS
11/2 ELBO ROOM

THEY MIGHT BE GIANTS
11/3-4 BIMBO'S 365 CLUB

AC/DShe
11/4 RED DEVIL LOUNGE

JOHN VANDERSLICE
11/5 THE INDEPENDENT

DETROIT COBRAS REIGNING SOUND KILLER'S KISS
11/5 BOTTOM OF THE HILL

CURRENT 93, OM SIX ORGANS OF ADMITTANCE MAJA ELLIOT
11/5 GREAT AMERICAN MUSIC HALL

DRAMARAMA
11/5 RED DEVIL LOUNGE

JAMIROQUAI
11/5-6 THE FILLMORE

THE ROOTS
11/6 SAN JOSE CIVIC AUDTORIUM

SERENE LAKES
11/6 CAFE DU NORD

JASON MRAZ
11/7-8 THE WARFIELD

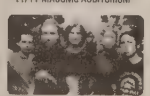
THE LOVETONES THE DILETTANTES
11/8 CAFE DU NORD

U2
11/8-9 OAKLAND ARENA

BUSTA RHYMES
11/10 THE GRAND

THE BELLRAYS
11/10 BOTTOM OF THE HILL

LYLE LOVETT, JOE ELY JOHN HIATT, GUY CLARK
11/11 MASONIC AUDITORIUM



MY MORNING JACKET
11/11-12 THE FILLMORE

ADULT. NUMBERS, GENDERS
11/12 THE INDEPENDENT

THE MOODY BLUES
11/13 PARAMOUNT THEATRE, OAKLAND

DIAMOND NIGHTS
11/13 THE INDEPENDENT

DEATH CAB FOR CUTIE STARS
11/13-14 THE WARFIELD

BEN LEE
11/15 THE INDEPENDENT

SHOUT OUT LOUDS
11/16 GREAT AMERICAN MUSIC HALL

SPOON AMERICAN MUSIC CLUB
11/16 THE WARFIELD

THE DANDY WARHOLS THE OUT CROWD
11/17 THE FILLMORE

CAMPER VAN BEETHOVEN BUILT LIKE ALASKA
11/17 THE INDEPENDENT

DEPECHE MODE THE RAVONETTES
11/18 HP PAVILION, SAN JOSE

NINE INCH NAILS QUEENS OF THE STONE AGE
11/19 OAKLAND ARENA

MOLOTOV
11/20 SLIM'S

ANIMAL COLLECTIVE DCTIS
11/21 GREAT AMERICAN MUSIC HALL

THE CRIBS LONGWAVE
11/21 THE INDEPENDENT

DONOVAN
11/23 PALACE OF FINE ARTS

JOHN CALE
11/25-26 CAFE DU NORD

LOS AMIGOS INVISIBLES
11/26 BIMBO'S 365 CLUB

AUDRYE SESSIONS
11/26 BOTTOM OF THE HILL

SUPER FURRY ANIMALS CARIBOU
11/28 THE FILLMORE

OZOMATLI
12/1-2 THE FILLMORE

THE WRENS PARCHMEN FARM
12/2 SLIM'S

MALCOMB WALLER MEMC LONG
12/4 CAFE DU NORD

ECHO AND THE BUNNYMEN
12/5 THE FILLMORE

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12/7 SLIM'S

GUARDIAN

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Oct. 29th
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$3 10PM
PYT
CALLING ALL PRETTY YOUNG THINGS
FOR A QUEER NIGHT OF SOLID GOLD
DANCE MOVES AND WHITE NOTT (CRUISING!!!)

THURSDAY, OCTOBER 27 $7 9PM
ELEPHONE
THE OTHERSIDE
BROOKHAVEN

FRIDAY, OCTOBER 28 $5 10PM
SONIDO
60s AND 70s LATIN BOOGALOS, CUMBIAS,
BHANGRA, BOOTY BASS AND MORE.
WITH DJ WILLIE COLOGNE AND FRANCO

SATURDAY, OCTOBER 29 10PM
MISTURADA
AFRO-LATIN CARIBBEAN & MIDDLE EASTERN RHYTHMS
DJ VANKA
SPECIAL GUEST DJ VINNIE ESPARZA
$5 / FREE BEFORE 10PM

SUNDAY, OCTOBER 30 $6 8PM
FRIGHT NIGHT
SPACE VACUUM FROM OUTER SPACE
THE CUBBY CREATURES
THE SLOW POISONER
MISS FAIRCHILD

MONDAY, OCTOBER 31 $6 8PM
MATINEE SHOW
FUNERAL PARTY

MONDAY, OCTOBER 31 $2 10PM
CLUB NEON
ROCK, HIP HOP, PUNK,
SOUL, DISCO, ELECTRO AND INDIE
DJS JAMIE JAMS, EMDEE,
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TUESDAY, NOVEMBER 1 $8 9PM
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ADAM LEVY

WEDNESDAY, NOVEMBER 2 $7 9PM
STOLEN SWEETS

THURSDAY, NOVEMBER 3 $6 9PM
THE MOSQUITOES (SF)
JAMES WILLIAM HINDLE
GARY OLSON (THE LADYBUG TRANSISTOR)

SUNDAY, NOVEMBER 6 $5 9PM
THE MOORE BROTHERS
PAT JOHNSON
CD RELEASE
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MONDAY, NOVEMBER 7 $5 7PM
MATINEE SHOW
JULIE ZIELINSKI
CAREY HEAD
KIM GARRISON
JOHN MCCOY

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Friday 28

From page 65

Quench Fridays *Club Q, 61 Golden Gate; www.freepartysf.com. 9pm.* With various resident DJs spinning music in three rooms.
Remedy *DNA Lounge. 10pm-5am, $15.* House, garage, atmospheric soul, and urban grooves.
Revival *Bender's, 806 South Van Ness; 824-1800. 9pm-2am.* Nu-post-pop-punk-wave.
Rewind *Element Lounge. 9pm-2am.* With Steve Masters and Brian Raffi.
Square *Ruby Skye. 9pm-3am, $25.* Deep, funky progressive house and trance.
Stussy SF 5th Year Anniversary Party *Mezzanine. 9pm, $15.* With DJ Peter Hook (Joy Division and New Order), DJ Omar, and Simon Colley (Duran Duran).
Swing at Seven *SF LGBT Community Center, 1800 Market; 305-8242, www.queerjitterbugs.com. 7-10pm, $5-7.* Weekly swing dance club.
Suite One80ne *9pm-4am, $20.* With DJs.
Tema *El Rio. 10pm-2am, $5.* Soca, reggaeton, bhangra, salsa, merengue, Afrobeat, salsa, samba, bhangra, reggaeton, soca, and more.
Velvet Lounge *9pm, $10.* With DJ Manny Perez.
Wish *1539 Folsom; 278-9474. 6-10pm, free:* "Om Happy Hour," with Om Records crew. *10pm-2am, free:* "Vivid," Mid-tempo funk and deep house with residents DJs Seven, Soi, and guests.
The X *715 Harrison; www.sfclubs.com. 9:30pm-2:30am.* House with DJ Paolo.

Bay Area

Kingman's Lucky Lounge *5-8pm, free.* With DJ JRs. "Free Flo Fridays," *9pm-2am.* With DJs AJB, Rawman, Robynn, and guests.
Old Skool Corner *@seventeenth, 510 17th St, Oakl; (510) 433-0577. 9pm.* Old-school from the '80s and beyond.
Weekend Wake-Up *Youth Uprising, 8711 MacArthur Blvd, Oakl; (510) 777-9909. 4-6pm, free.* Hip-hop with Awake Clique and Deejay Caveman.
White Horse Bar *8pm.* With DJ Eclat.

saturday 29

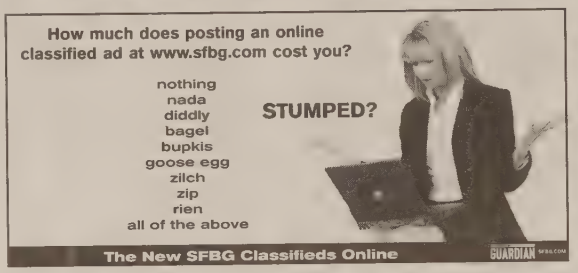
Rock/blues/hip-hop

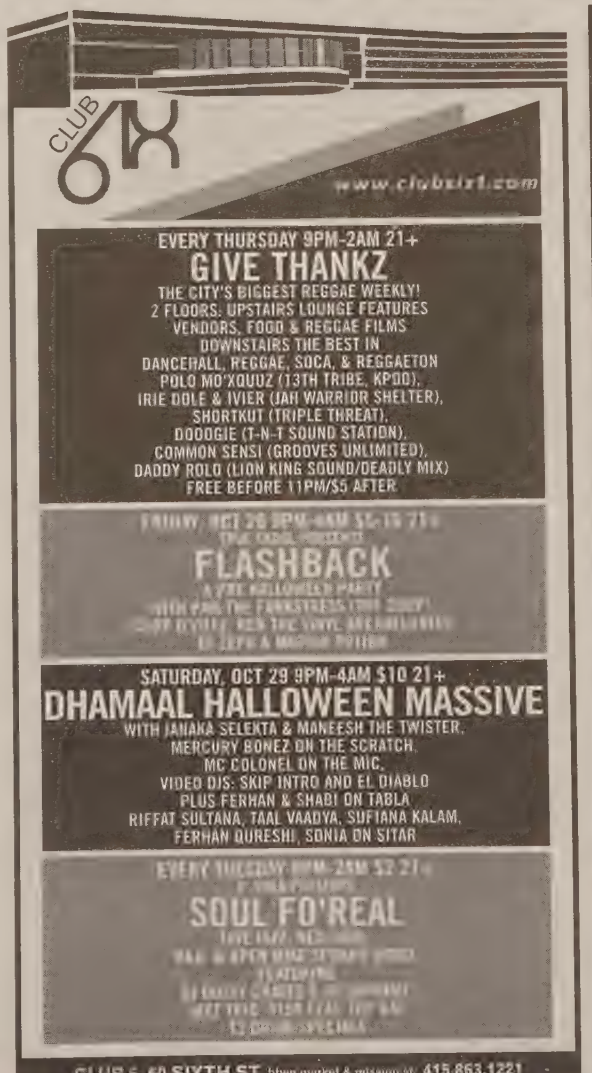
Albino, Aphrodesia, Soulsalaam *Independent. 9pm, $15.*
American Analog Set, Vervein, Lonelyhearts *Bottom of the Hill. 10pm, $12.*
Citizen Cope *Swedish American Hall, 2174 Market; 861-5016. 8:30pm, $18.*
Dave Alvin and the Guilty Men, Robbie Fulks *Slim's. 9pm, $16.*
Devendra Banhart and the Hairy Fairy, Bunny Brains *Bimbo's 365 Club. 8pm, $18.*
Eric McFadden Trio, Alektrophobia with Wally Ingram, Eenor *Cafe du Nord. 9pm, $13.* Also featuring Norton Wisdom and Flynn Creek Circus.
Exhumed, Ludicra, Graves at Sea, Kalas, Saros, Storm Crow *Elbo Room. 9pm, $11.* Days of Darkness Festival.
Galactic, ALO *Fillmore. 9pm, $25.*
Legitimate Business *Ireland's 32. 9pm.*
Jens Lekman, Nedelle, Remedy and Wren *Rickshaw Stop. 8pm, $12.*
Meshuggah, God Forbid, Haunted, Mnemic *Pound-SF. 8:30pm, $25.*
Moped, Art Link-Letterz, High Tech Issue, DJ Jimi Scott *Amnesia. 9pm.*
People, John Richardson Band, Neko Punch *Brainwash. 8pm.*
Retards, Tokyo Electrons, Angry Angles *Hemlock Tavern. 9:30pm, $7.*
Skindivers *Johnny Foley's. 9pm.*
Steve Lucky and Rhumba Bums *Biscuits and Blues. 8:30 and 10:30pm, $15.*
Will Bernard and Motherbug *Boom Boom Room. 9:30pm, $10.*
Zepparella, L.P., Luck Rubes *Red Devil Lounge. 8pm, $10.*
Zoo Station *Last Day Saloon. 9pm, $10.*

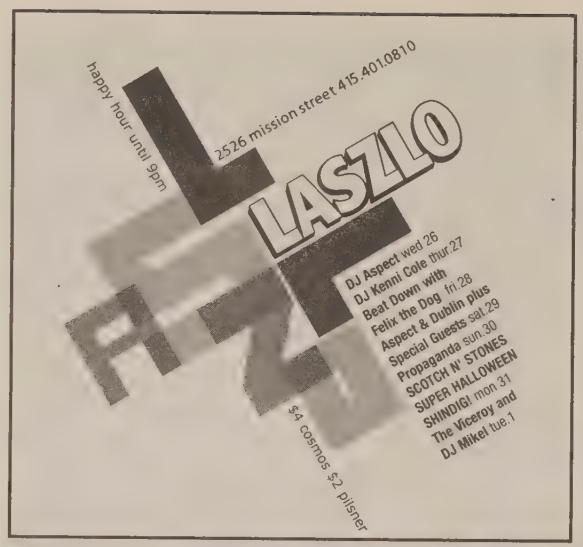
Bay Area

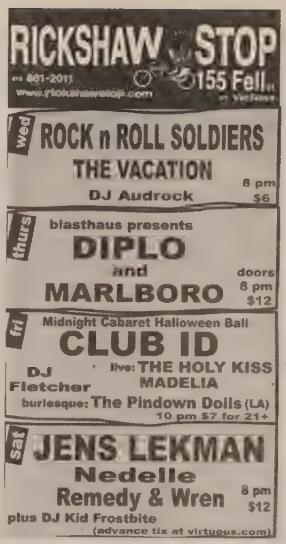
Babyland, Midnight Laserbeam, 8-Bit, James Eskel, Asteroid B-612 *924 Gilman. 8pm, $6.*

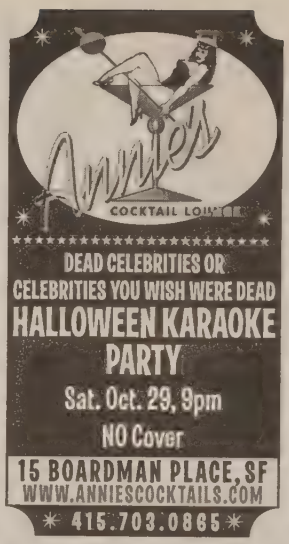
Continued on page 68

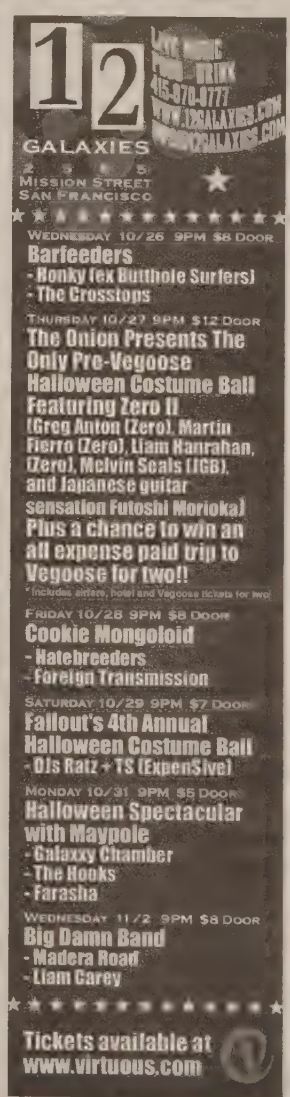












musiclistings

Saturday 29

From page 67

'Bridge School Benefit' *Shoreline Amphitheatre, 1 Amphitheatre Pkwy; (415) 421-TIXS. 5pm.* With Crosby, Stills, Nash, and Young, Norah Jones, Emmylou Harris, Jerry Lee Lewis, Good Charlotte, Bright Eyes, and Los Lobos.

Experimental Dental School, Condor, Militant Children's Hour, Kool Teen *Stork Club. 9pm, $5.* See 8 Days a Week, page 56.

Husbands, Mothballs, Harold Ray Live in Concert *Ivy Room. 10pm, $7.*

Jennifer Johns, Sol Rebelz *2232 MLK, 2232 Martin Luther King Jr Way, Oakl; www.collectiv.com. 9pm, $10.*

Nicole McRory *Beckett's. 9:30pm.*

'PeaceOUT: The Fifth Annual World HomoHop Festival' *21 Grand. 8pm, $10.*

Sinners, Madison Blues Band *Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, $14.*

Sip, Likewise, Breaking Code *Time Out Bar and Patio. 9pm, $6.*

Subnautic *Jupiter. 8pm.*

Jazz/new music

Keren Ann *Florence Gould Theatre, California Palace of the Legion of Honor, Lincoln Park (near 34th Ave and Clement); 776-1999. 2pm, $25.* San Francisco Jazz Festival.

Don Asher, Waldo Carter *Moose's. 8pm.*

Bill 'Doc' Webster Band *Les Joulins Jazz Bistro. 8pm.*

Macy Blackman *Washington Square Bar and Grill. 7pm.*

Black Market Jazz Orchestra *Top of the Mark. 9pm, $10.*

Dirty Little Secret *Plush Room. 11pm.*

Donald Bailey Quartet *Savanna Jazz. 8:30pm.*

Doppler Trio *Red Poppy Art House, 2698 Folsom; 826-2402. 9pm, $5-10.*

Fazz Flamenco Jazz *Cafe Claude. 7:30pm*

Paul Kimura *Bistro Clement, 127 Clement; 387-6966. 6pm, free.*

Veronica Klaus *Michael's Octavia Lounge, 1772 Market; 863-3690. 10:30pm, $8.*

Yusef Lateef with Sylvie Courvoisier, Joseph Bowie, Adam Rudolph *Herbst Theatre, 401 Van Ness; 776-1999. 8pm, $26-52.* San Francisco Jazz Festival.

Live jazz *Caffe d'Melanio, 1314 Ocean; 333-3665. 7pm.*

Eddie Marshall's Holy Mischief Ensemble *Jazz at Pearl's. 9 and 11pm, $10-15.*

Adam O'Neil *Octavia Lounge, 1772 Market; 863-3516. 8pm.*

Poncho Sanchez Latin Jazz Band *Palace of Fine Arts Theatre, 3301 Lyon; 766-1999. 8pm, $24-42.* San Francisco Jazz Festival.

Eric Shifrin *Fairmont, 950 Mason; 772-5000. 7pm.*

Steve Klawiter Trio *Bistro Boudin. 160 Jefferson; 928-1849. 6pm, free.*

Bay Area

Bad Plus Jazz Trio *CSUEB University Theatre, 25800 Carlos Bee Blvd, Hayward; (510) 885-3167. 8pm, $10.*

Bryan Girard Trio *Downtown. 9pm.*

Clifford Brown 75th Birthday Celebration! A Trumpet Summit! *Yoshi's. 8 and 10pm, $30.*

Kenny Washington *Anna's Jazz Island, 2120 Allston Way, Berk; (510) 845-5515. 8 and 10pm, $10.*

Folk/world/country

Dalmatinska Noc *Croatian American Cultural Center, 60 Onondaga; (510) 649-0941. 6pm.*

Mighty Crows *Plough and Stars. 9pm.*

Open mic *Red Vic Peace Center, 1665 Haight; 864-1978. 8:30pm, free.*

Bay Area

Darol Anger's Republic of Strings *Freight and Salvage Coffee House. 8pm, $20.50.*

Midnite *Shattuck Downlow. 9pm, $27.*

Tom Rigney and Flambeau *Ashkenaz. 9pm, $13.*

Irene Sazer and the Real Vocal String Quartet *Sanchez Concert Hall. 7:30pm.*

TC and Rich Hubbard *Nomad Cafe, 6500 Shattuck, Oakl; (510) 595-5344. 7:30pm, free.*

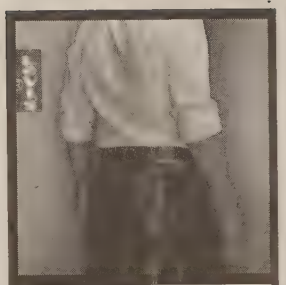
Dance clubs

Argus Lounge *Midnight.* With DJ Subtext.
Avery Island *Jack's Club, 2545 24th St; 641-5371. 10pm, free.* A dance party with DJ Jamie Jams and dollar drinks.
Baobab *10pm, $3.* African and French hip-hop with DJ Sogui and Edibe.
Better Days *Pink, 2925 16th St; www.pinksf.com. 9pm-2am, $10.* With Franky Boissy.
Browntempo *Tunnel Top. 10pm-2am, free.* Afrodiscobeat, Latin funk, and electropicalia with Rueben, Romanowski, and friends.
The Deacon *Skylark. 9pm-2am, free.* Old-school hip-hop and dance tracks with DJ Kyle.
Destroy All Genres *Beauty Bar. 9pm-2am.* Classic and leftfield dance party with D.A.G.
Discotheque *Le Colonial, 721 Sutter; 931-3600. 10pm-2am, free.* House and hip-hop with DJ Masao.
DIY Karaoke *Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free.*
Elevate *Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am.* Hip-hop, rock, club classics, house, global grooves, and more.
Exotic Erotic Ball - The Ultimate Club Experience *Club NV. 9pm-3:30am, $35.* The creators of the Exotic Erotic Ball present this fetish club.
The Factory *Factory 525, 525 Harrison; www.designvibe.com/sfclubs/factory8.html. 9:30pm-3:30am, $5-15.* Hip-hop, house, and more.
Fly *330 Ritch. 10pm.* R&B with DJ Mind Motion.
Frisco Disco *Arrow. 10pm-2am.*
Harry Denton's Starlight Room *Midnight, $5.* With DJ Dave Gillis.
I Love Wet Panties *Delirium. 10pm.* With DJs Jenny and Jules.
Levende Lounge *1710 Mission; 864-5585, www.levendesf.com. 7-10pm:* with Eric Lacy. *10pm:* with various local and international DJs.
Magnet Lounge *1402 Grant; 271-5760. 7pm-2am.* Hip-hop, old-school, and funk with DJ Mizzo.
Mile High Club *EZ5, 682 Commercial; 362-9321. 10pm-2am, free.* Jet-set lounge sounds with Fletcher and Joel.
Misturada *Make-Out Room. 10pm-2am, $5.* Salsa, reggaeton, cumbia, samba, Latin house, and more with DJ Vanka and guests.
Muzik *Duplex, 1525 Mission; 355-1525. 9pm.* With DJs Mark E Quork, Sammy D, Jeniluv and Cat, Moustafa, and MTB.
New Wave City *9pm.* Electro clash, new wave, and retro dance party.
Nickie's BBQ *9pm.* With DJs.
Other Whirled *Endup. 6am-noon.* With DJs Tracy, Adrian, Vince, and weekly guests.
Platinum *Glas Kat. 9:30pm-3:30am.* A club that brings Los Angeles, Las Vegas, and Miami to the Bay Area.
El Rincon *2700 16th St; 437-9240. 10pm-2am.* Salsa, timba, reggaeton, merengue, and more with DJ Walt Digz.
Rocket *Cat Club. 9pm-3am.* Rock, indie, punk, and more with Omar, S^4, Otterpop, and rotating DJs.
Salted Saturdays *Mighty. 10pm-5am, $10.* With Miguel Migs, Julius Papp, and Chadwick.
Suede *383 Bay; 399-9555. 9pm-2am, $10-15.* House and hip-hop.
Sugar *Stud. 9pm.* House with Ellen Ferrato and Leonard.
Suite one8one *9pm-4am, $20.* With DJs.
Velvet Lounge *9pm, $10.* '70s, '80s, modern rock, and funk with DJ Bumper.

Bay Area

Funky Flashback Saturdays *Bench and Bar, 2111 Franklin, Oakl; lavenderchicas@yahoo.com. 4-8pm, free.* A club for queer women featuring old-school jams.
Smoove *Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am.* Future funk, neo-soul, dancehall, old-school, and new-school with Wisdom, Jamo, and DJs Co-Deez and DJ JD Camp.
White Horse Bar *8pm.* With DJ PJ.

Continued on page 71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KALAS (SCUM ANGEL)
STORMCROW
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Blackalicious

Independent, Sept. 26

live

Of course, I was in the bathroom when it happened: Three loud bass kicks sounded from the DJ decks, and the women's room instantly emptied, the sounds of squealing fans fading as they hit the door. I made it onto the crowded floor just in time to see Gift of Gab, decked out in a waist-length leather jacket and matching hat, approach the mic.

After a dramatic pause he addressed the crowd, shouting out to residents from across the Bay, who responded with equal love.

Blackalicious had arrived at the Independent to play for a sold-out crowd of enthusiastic fans and to promote what they dub, on the cut "World of Vibrations," their "fifth chapter." Their new album, *The Craft* (Quannum), is at once sophisticated and entertaining, featuring George Clinton, Floetry, Ledisi, Lyrics Born, Lateef the Truth Speaker, Pigeon John, and so many others that it's almost a crime not to list them all. Gab and producer Xavier Mosley, otherwise known as Chief Xcel, haven't underestimated their fans' desire to remain aware and educated about social justice and human rights issues while still needing to groove.

Gab instantly had the crowd moving, opening with "World of Vibrations." The presence of Ledisi's soulful vocals on the recording was missed, but Gab maintained the energy, not to mention the tight keyboard work and a contagious beat that could make even the most rhythmless dance.

The new album showcases how Gab and Xcel have "let the craft evolve" and how "song after song [they] keep on inventing," and perhaps this talent for continually growing comes from the duo's humbleness — they never assume they are greater than the music. As Gab performed the title track, he gave thanks for being able to practice his craft, and he had the crowd's hands in the air when he vowed "to be a vessel" for the art and the responsibilities that come with gaining the audience's ear. "The only way to be a leader — lead by the way you live," he rapped to his fans.

Gab truly had the command of a preacher over his parish, and his fans hung on his every word. As he next quieted the boisterous crowd and led them in a moment of silence for the victims of Hurricane Katrina, it was clear that the Bay Area MC continues to be a relevant rapper — and that sometimes it's about more than just being conscious. That was the only silence anyone would hear for the next hour and a half, as the rest of the show shot through our veins and vibrated through our eardrums, in the words of Blackalicious, making it the perfect cure for a slow Monday night. The crowd and the musicians could have used a little rest for their ears, however, as the sound was uncharacteristically sprinkled with feedback during the entire set. But getting past that annoyance wasn't too much trouble for the throngs of female fans who lost control when Lateef barreled onstage.

All the hip-hop heads in the house were happy to hear Gab and Lateef perform "The Smithzonian Institute of Rhyme;" off Blackalicious's third album, *Nia* (Quannum, 2000). The fans proved to be truly devoted when they sang along to every verse of classic cuts like "First in Flight" and "Green Light: Now Begin" — both off the group's 2002 full-length, *Blazing Arrow* (Quannum/MCA) — and "A to G" and "Deception," from their 1999 EP, *A2G* (Quannum).

The show resembled a sampling of the best of Blackalicious's discography, from their much-coveted 1995 debut, *Melodica* (Solesides/Quannum), with its deep bass and tinny drum beats (which dominated underground hip-hop at that time), to the transitional *A2G* and the R&B stylings of *Nia,* to the futuristic rhyming and production of *Blazing Arrow* and *The Craft.*

It may sound a little New Agey to say Blackalicious vibrate at higher frequencies, but the truth is, their ability to visualize and concoct rhymes and beats is unmatched. Their willingness to take risks with their music has made them one of the most innovative hip-hop groups to gain worldwide recognition, and they manage to incorporate electronic elements without triggering the sometimes-elitist associations of those genres and without alienating listeners who come for the funk. Watching the enthusiastic audience, I was convinced Blackalicious's experiment in incorporating those sounds amid shifting tempos and diverse backbeats has been a success. And as that same crowd filed out of the former Justice League, the site of so many great rap shows, I left trusting that the band's cutting edge sound and universal appeal — bridging the '90s underground and the '00s up-and-comers — is just what's needed to give new life to hip-hop, here and beyond the Bay. *Blackalicious play Thurs/27, Fillmore, SF. (415) 421-TIXS, (415) 346-6000.* (Jana Rogers)

GUARDIAN PHOTO BY ZACKARY CANEPARI

Young, gifted with gab, and Blackalicious: The Bay Area [illegible] bring *The Craft* to the Independent.

music listings

From page 69

sunday 30

Rock/blues/hip-hop

American Analog Set, Vervein, Scrabbel *Bottom of the Hill. 9pm, $12.*
Bohemian Knuckle-Boogie *Boom Boom Room. 9:30pm, free.*
'A Chet Helms Tribal Stomp' *Speedway Meadows, Golden Gate Park, JKF Dr near 25th Ave; www.2b1records.com/chetmemorial.com. 10am-5:30pm, free.* See 8 Days a Week, page 56.
Citizen Cope *Cafe du Nord. 8pm, $18.*
Steve Freund *Biscuits and Blues. 8:30pm, $7.50.*
Godwaffle Noise Pancakes *ArtSF, 110 Capp; 820-1405. Noon-2pm, $3.* With Jacob Heule, Ettrick, R.H.Y Yau, Filthmilk, Shrill, and Slicing Gramp's Cement Rubbers.
Ghouls, Knees and Elbos, Gollum *Amnesia. 9pm.*
Dave Hanley *Parkside. 3pm.*
Heroin Sheiks, Boyjazz *Hemlock Tavern. 9:30pm, $9.*
Eric Johnson, Caitlin Cary, Thad Cockrell *Independent. 8pm, $20.*
Killing the Dream, Alcatraz, Ceremony, Seize the Night, Voice, At Risk, Only in Dreams *Pound-SF. 6pm, $8-10.*
Mos Def *Mezzanine. 8pm, $40-60.*
Paris Combo, Le Hot Jazz *Herbst Theatre, 401 Van Ness; 776-1999. 7pm, $20-38.* San Francisco Jazz Festival.
Sholi, Love Is Chemicals, Tomihara, Trevor Hall *Hotel Utah Saloon. 9pm, $6.*
Space Vacuum from Outer Space, Cubby Creatures, Slow Poisoners *Make-Out Room. 8:30pm, $6.*

Bay Area

'Bridge School Benefit' *Shoreline Amphitheatre, 1 Amphitheatre Pkwy; (415) 421-TIXS. 5pm.* With Crosby, Stills, Nash, and Young, Dave Matthews, Norah Jones, Emmylou Harris, Jerry Lee Lewis, Good Charlotte, Bright Eyes, and Los Lobos.
'PeaceOUT: The Fifth Annual World HomoHop Festival' *21 Grand. 7pm, $10.*
Scott Rosenberg and friends *Mama Buzz Gallery, 2318 Telegraph, Oakl; (510) 465-4073. 6pm.*

Jazz/new music

Don Alberts *Washington Square Bar and Grill. 7pm.*
Don Asher, Waldo Carter *Moose's. 11:30am.*
Berkeley Saxophone Quartet *San Francisco Community Music Center, 544 Capp; www.sfcmc.org. 4pm, $5-10.*
Bill 'Doc' Webster Band *Les Joulins. 8pm.*
BJ Papa *Jazz at Pearl's. 8:30 and 10:30pm.*
'Byron Plays Sam Musiker and Dave Tarras' *Palace of Fine Arts Theatre, 3301 Lyon; 776-1999. 3 and 7pm, $5-38.*
Dave Lefebvre Quartet *Canvas Gallery. 8pm, $3.*
Mike Greensill, Ruth Davies *Moose's. 7pm.*
Victoria Hughes *Top of the Mark. 10am-2pm.*
Darcy Jean *Top of the Mark. 7pm, $5.*
Paul Kimura *Garden House Cafe, 3117 Clement; 668-1640. 3pm.*
Larry O'Leno and His Mission Revival Jazz Band with Darlene Langston *Octavia Lounge, 1772 Market; 863-3690. 7pm.*
Sam Grob-Heintz Trio *Johnny Foley's. 9pm.*

Bay Area

Clifford Brown 75th Birthday Celebration! A Trumpet Summit! *Yoshi's. 2 and 8pm, $30.*
Jim Grantham Jazz Quartet *Coffee Mill, 3363 Grand, Oakl; (510) 465-4224. 3-6pm.*
'Kick-back Sundays' *Kimball's Carnival, 522 Second St, Oakl; (510) 444-6979. 6pm, $5.*
Susan Muscarella, Mike Zilber *Jazzschool. 4:30pm, $75-125.* A benefit for Jazzschool.
Philip Johnson's Quartet Brasil *Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm, $7.*
'Vince Wallace Curbop' *Coffee Shop SR-71, 377 17th St, Oakl; (510) 502-1485. 1-4pm, free.*

Continued on page 72

Never a dull moment

Thousands of places to go and things to do, in the Bay Area's best listings.

Every week in the *Bay Guardian*.

THE SAN FRANCISCO BAY GUARDIAN

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AT Rickshaw Stop / 155 Fell St.
DIPLO
DJ Marlboro
9pm - 2am / $10 adv / $12 door

SAT OCT 29
AT Rx / 132 Eddy St.
with M-NUS recording artist/DJ
MAGDA
9pm - 2am / $5 adv (limited) / $10 door

THU NOV 03
AT Rx / 132 Eddy St.
TURNTABLES ON THE HUDSON'S
Nickodemus
9pm - 2am / $5 adv (limited) / $7 door

THU NOV 18
AT Rx / 132 Eddy St.
Ladytron
DJ sets by Reuben Wu and Mira Aroyo
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FRI DEC 9
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HAPPY HOUR 5 - 8PM TUES - SAT
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WEDS. OCT. 26 9:30PM $3 + DRINK SPECIALS
the DEBUTANTE indie music thing
DJ's RYE IN THE SKY, BIGGS, RUB A DUB
local indie rock punk soul psych mod protest etc.
tonite live music by:
CHASE FRANK!
WILD ONE WOMAN LOOP CRAZY GUITAR ORCHESTRA!

THURS. OCT. 27 7PM - 10PM FREE!
BINGOTOPIA!
DYSFUNCTIONAL FAMILY FUN , BINGO & BOOZE
PLAY FOR GOOFY PRIZES & FREE DRINKS
DJ RICK P. CHEESE SPINS E-Z LISTENING HITS
THURS. OCT. 27 after bingo....ON THE ROPES!
DJ's DEADBEAT & SAMSUPA make yer ears bleed!
ROCK • METAL • PUNK • SLOP

FRI. OCT. 28 10PM FREE!!!
IT'S A GAS!
BEATNIK COSTUME PARTY
$25 GROOVIEST BEATNIK COUPLE CONTEST
SIGN UP TO READ YER BEATNIK POETRY with
ARCHIE THE BONGO MAN!
dj's BEN STOLEN & BEETS ROMO git nutty with
DESPARATE ROCK JAZZY PSYCHEDELIA GARAGE
1$ OFF ALL WELLS & SUDS 10 - 12

SAT. OCT. 29 9PM 5$
¡ C O R A Z O N !
DIA DE LOS MUERTOS DANCE PARTY
DEEP FUNKY SOULFUL LATIN HOUSE BEATS W.
dj's MAURICIO AVILES y ALAIN del CORAZON
FREE CHIPS & SALSA • ALL NIGHT DRINK SPECIALS

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JAMAICAN SKA ROCKSTEADY JAZZ ROOTS LOVERS
your hosts: dj's Ben Stolen & Miss Heather
dj's welcome • famous 3$ BLOODY MARYS all day!

MON. OCT. 31 call 4 event • happy h-day 4U!

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FUNKIN' SHEET UP w/ djs Manny & C.B.
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WED 10/26
MICHELLE TEA, KATASTROPHE, TRANSITION, DYSPECIFIC, NOVA LEE
BENEFIT FOR FEMINA POTENS
7PM $5-15 SS

THUR 10/27
DJ'S SPIN
TEKNO POWERBASS, HIP-HOP HARDCORE, GABBER GLITCHCORE, BREAKCORE, & JUNGLE
9PM $5
FREE OYSTERS ON THE HALF SHELL
DJ CHAUNCEY SPINS OLD SCHOOL HIP HOP
6PM NO COVER

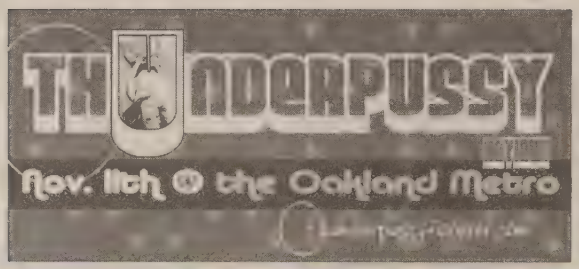
FRI 10/28
TEMA WORLD DANCE MUSIC
W/ DJ TRILCE, DJ RON, DJ SURESH
9PM $5

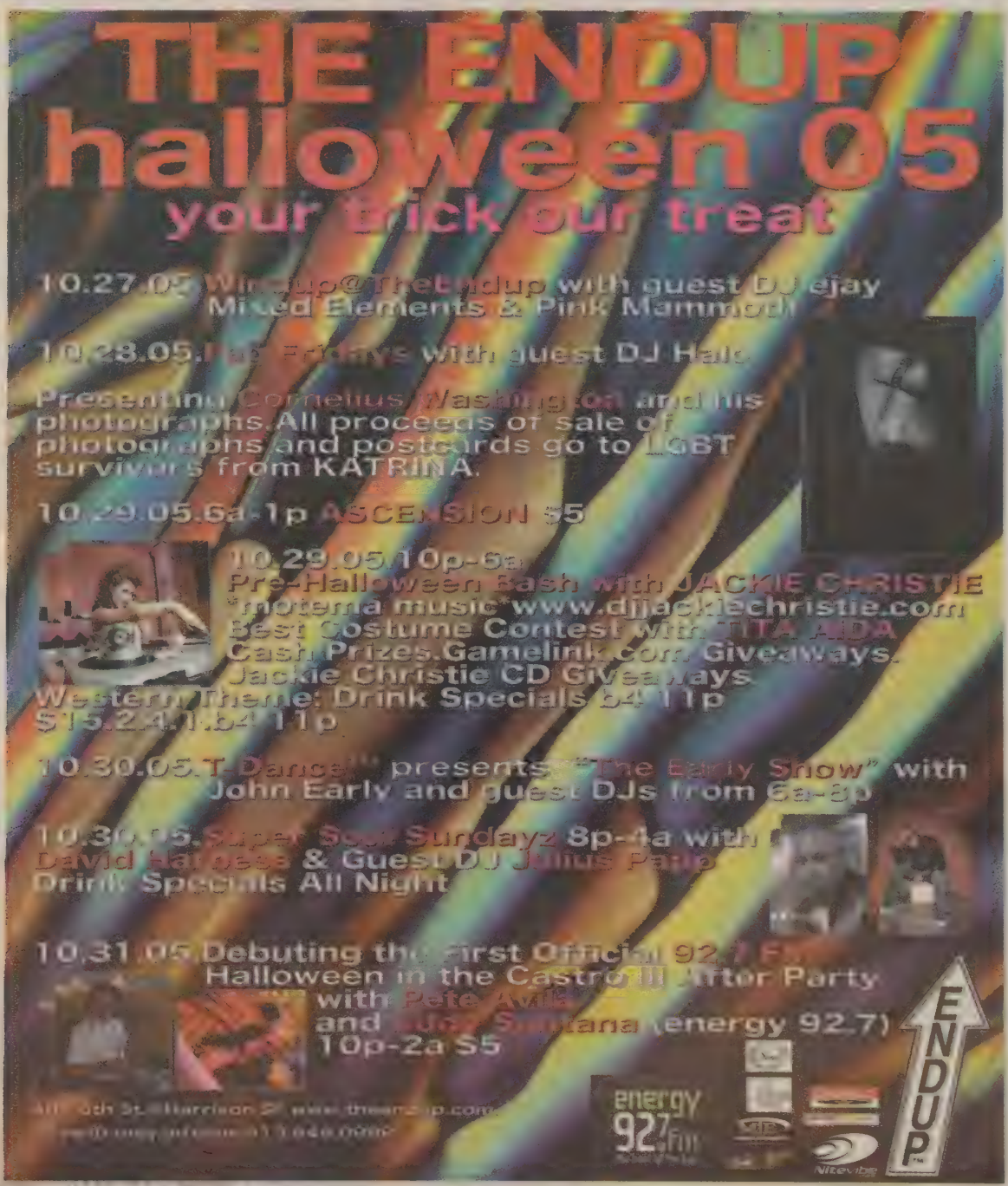
SAT 10/29
THREE MERRY WIDOWS, FELEXX BRONCO
(PUNK)9PM $7

SUN 10/30
SALSA SUNDAY
ERIC RANGEL Y ORQUESTA AMERICA
DJ RON ON PATIO $8
SALSA DANCE CLASS & FREE BBQ

MON 10/31
DOLLAR DRINKS DAY & VROOM
ALL NATTY LITE $1 WELL $2
DJS SPINNING PUNK AND SOUL
8PM $3

TUE 11/1
SEEDY KARAOKE
(BRING YOUR OWN MUSIC)
8PM NO COVER





music listings

Sunday 30

From page 71

Folk/world/country

Backyard Party Boys *Peña PachaMama. 5pm. $5.*
'Breakfast with Enzo' *Progressive Grounds Cafe, 400 Cortland; 282-6233. 10am, free*
Traditional Irish Music *O'Reilly's Holy Grail, 1233 Polk; 928-1477. 5pm, free*

Bay Area

Gift Horse *Nomad Cafe, 6500 Shattuck, Oakl; (510) 595-5344. 10am.*
Arlo Guthrie *Zellerbach Hall, Bancroft Way at Telegraph, Berk; (510) 642-9988. 7pm, $24-48.*
Jupiter Jam-Bo-Ree *Jupiter. 5pm.*
'Starry Irish Music Session' *Starry Plough. 8pm.* With Shay Black.
Wake the Dead *Freight and Salvage Coffee House. 8pm, $20.50.*

Dance clubs

Best Dressed Chicken in Town *Knockout. 5pm-midnight, free.* Jamaican rocksteady with DJs Ben Stolen and Miss Heather
Bionic *Pink, 2925 16th St; www.pinksf.com 10pm-2am, $5.* With DJs Solar, Mark E. Quark, and Iz.
Boogie Brunch *Levende Lounge, 1710 Mission; 864-5585, www.levendesf.com. 11am-5pm.* With DJs Mike Ameci, John Early, Ben Doren, Chad Clubb, Josh Longo, and Ben Hester.
Cafe Flore *2298 Market; www.cafeflore.com. 7-11pm, free.* With DJ Ken Vulsion.
Can I Pat tha Kitti Kat? *StudioZ. 8pm, $10.* A party promoting safe sex featuring dub, dancehall, and R&B with live Jds, spoken word, a lingerie fashion show, games, and more.
Club Havana *Jelly's. 4pm, $10.* With Mazacote and DJ Ivette Fuentes.
Detroit *Skylark. 9pm-2am, free.* Garage rock, techno, hip-hop, Motown, deep house, jazz, electro, and ghettotech with DJs Baby Daddy, 12 Mile, Domingo Yu, and rotating guests.
Dub Mission *Elbo Room. 9pm, $5.* Dub, roots, and classic dancehall with Colt 75, DJ Sake1, Wisdom, and the Vinyl Brothers.
Endup *6am-8pm:* "T-Dance," with DJs Vince, Adrian, Charlotte the Baroness, David Harness, and weekly guests. *8pm-4am, $12:* "Devotion," house music with DJ Ruben Mancias and guests.
Gay and Lesbian Sundays *Gallery Lounge, 510 Brannan; 227-0449. 2pm.*
Harry Denton's Starlight Room *Midnight, $5.* With DJ Dave Gillis.
Keep It Live *Madrone Lounge. 6pm-midnight, free.* A MC freestyle battle with MC Radioactive and Johnny Venetti.
Kodo *Wish, 1539 Folsom; 278-9474. 6pm-2am, free.* Lounge music with Hideo Kobayashi, Chad Mitchell, Craig Kuna, Tokyo Component, Still Rob G, and guests.
Love So' Sessions *Element Lounge, 1028 Geary; 440-1125. 9pm, $5-10.* With host Ibrahim and DJs Daniela, D-Sharp, Cecil, and Lovelee.
Magnet Lounge *1402 Grant; 271-5760. 7pm-2am.* With rotating DJs.
Mundo *Lingba Lounge. 7pm-2am, free.* Salsa, Afrobeat, cumbia, Brazilian, and dancehall with Don Bustamante and El Doctor.
Night Light *Beauty Bar. 10pm-2am, free* With Rob Highlife, EmDee, and SteveMac.
Propaganda! *Laszlo, 2536 Mission; 648-7600. 6pm-2am, free.* '80s and electro.
Q Swing Dance *Synergy, 1387 Valencia; 305-8242. 7pm, $10.* Swing lessons and dance party.
Rebirth *330 Ritch. 10pm.* Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
SalsaCrazy Sunday *Metronome Dance Center. 6:30-11pm, $15.* Salsa dance social and dance lessons.
Salsa Sundays *El Rio. 3-8pm, $8.* Salsa dances classes and [illegible]
Shack Up! *Arrow. 10pm-2am, free.* Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.
Sh'elixir *Elixir, 3200 16th St; 552-1633. 9pm.* A lesbian party.

Give up the ghost

Halloween and Día de los Muertos events.

By Sean Patrick Maylone, Lydia Brawner, and Justin Yu

Halloween is the time for the creative spirit, in all its splendid guises and disguises, to proudly and prominently walk the streets. Whether your particular spirit of choice be multidimensional, erotic, chthonic, moronic, or pop iconic, and whether you're looking for kid-friendly events, sacred rituals, performances, or just some crazy, wild parties, the Bay Area teems with all of the above and more. We've surveyed the upcoming madness and present it here in our annual Halloween guide. (Complete listings on www.sfbg.com.)

halloween

Parties and benefits

'All Hallow's Eve' *DNA Lounge, 375 11th St; (415) 626-1409. Sat, 9pm. $13.* Rosin Coven, Mitch, Melting Girl, and DJs Decay and Joe Radio provide the entertainment at this gothic burlesque party; costume contest offers a $1,000 prize!

'Apocalpyse' *Club Hide, 280 Seventh; (415) 621-1197, tribe.net.apocalpyse_club. Fri, 9:30pm-2am. $5.* Formerly the Rawhide, Club Hide hosts a ghoulish opening night featuring DJs C_Death, Vandal, Xander, R0n1n, and Who.

Barefoot Boogie's Halloween Party *Rhythm and Motion Dance Center, 1133 Mission; (415) 820-1452, sfbarefootboogie.com, Sun, 7:30pm-midnight. $10.* This Mardi Gras–themed dance party benefits Brother's Brother Foundation, a nonprofit aiding victims of Hurricane Katrina; the event is smoke-, alcohol-, and scent-free.

Club ID Halloween cabaret and costume party *Rickshaw Stop, 155 Fell; (415) 861-2011. Fri, 10pm. $7, free before 10:30pm.* Join DJ Fletcher at this scary good time featuring a live set by gothic rock band the Holy Kiss.

Costume championship *Rasselas Jazz Club, 1534 Fillmore; (415) 346-8696, www.rasselasjazzclub.com. Sat, 8pm. $20.* Create and showcase a prizewinning get-up for this Halloween costume contest put on by African culturist and composer Jerry Champion; Jerry and the Champions perform.

'Dark and Misunderstood' *Madrone Lounge, 500 Divisadero; (415) 241-0202. Sat, 9pm. $5.* This dark new wave Halloween party features works by local artists, costume contests, drinks and snacks, and music provided by DJs Lady Lovely and the Bastard Prince, DJ Kozmo, and MC Opio.

'Deep-Ocean Hallowe'en Playparty' *Center for Sex and Culture, 398 11th St; (415) 971-2040, events@deep-ocean.com. Fri, 9pm-2am. $15-40. RSVP required.* Horny adults love Halloween — it's the best excuse to (un)dress and role-play. So for those who like it randy, check out this sexy and sex-filled event for adults. Costumes are required, but don't worry — you won't be wearing it for too long (if you're lucky).

'Devotion Halloween Bash' *Mighty, 119 Utah; (415) 626-7001, www.devotionsf.com. Sun, 8pm-4am.* The weekly house-party club celebrates Halloween.

'Fallout's Fourth Annual Halloween Costume Ball' *12 Galaxies, 2565 Mission; (4150 970-9777. Sat, 9pm, $7.* DJs Ratz and TS get the party started at this annual event; prizes for best costumes.

'Flashback' *Club Six, 60 Sixth St; (415) 863-1221. Fri, 10pm-3am, $10, $5 with costume.* True Skool presents this pre-Halloween party featuring soul, disco, funk, hip-hop classics, and dancehall with DJs Zeph, Pam the Funkstress, Coop D'ville, and Ren the Vinyl Archaeologist; costumes are strongly encouraged.

'Gyro's Festival of Fear' *Pier 48; 1-866-901-3327. Wed-Thurs and Sun, 7pm-11pm; Fri-Sat and Mon, 7pm-1am. $24.95.* Are you ready to experience 80,000 square feet of assorted scariness and haunted attractions? Three 3-D haunted houses (spookily named Rigor Mortis, Eternal Darkness, and the Fortress) await to scare you out of your skin. Not recommended for children under 13.

'Halloween Soundtrack Party' *Luna Lounge, 1192 Folsom; (415) 626-6043, www.extra-classic.com, Mon, 10pm. $5.* Dress as your favorite movie character (Highlander, anyone? Anyone?); DJs Dave Aju, Extra Classic, the Tourist, Subtext, and Wrong? spin music from movie soundtracks all night.

Halloween dance party *Li Po Lounge, 916 Grant; (415) 982-0072. Mon, 10pm-1:30am. $5, $3 with costume.* DJs Sugar Smallhouse and Scientific spin creepy goth, new wave, and synth pop in the Li Po basement.

Halloween in the Castro *Market and Castro, www.halloweeninthecastro.com. Mon, 7pm-midnight, $5 suggested donation.* More than 250,000 are expected at this year's festivities. Remember, drinking is not allowed on the streets.

'Handsome Halloween' *Mighty, 119 Utah; (415) 626-7001. Fri, 9pm, $20.* Handsome Boy Modeling School headline at this Halloween-themed event; dress up for the costume contest.

'The Haunted Halloween Party of 2005' *Cafe du Nord, 2170 Market; (415) 861-5016. Mon, 9pm. $20.* Dark Sparkle and Co. present an extravagantly horrific party with DJs Jenny, Sage, Fletcher, and Justin; hosts Michael Sparkle and MM; a haunted house; a costume contest; and much more.

' "Holla" Ween' *Elbo Room, 647 Valencia; (415) 552-7788, www.75degrees.com. Mon, 9pm. $5, $2.50 with costume.* Hot Tub returns with a party for "cool, grown, and sexy folk" with a dance battle and performances by DJs Sake1 and Wisdom, Colt 75, and the Vinyl Bros.

'HOV-O-Ween' *Il Pirata, 2007 16th St; www.houseofvoodoo.com. Sun, 9pm. $5.* Experience gloom, doom, and boom with DJs Voodoo, Jezzebella, and Purgatory.

'Levende Halloween Costume Party' *Levende Lounge, 1710 Mission; (415) 864-5585. Sat, 9pm.* Benzo, the Diggler, and special guests provide music and entertainment at this costume party.

'March of Light' *Market St, www.marchoflight.org. Mon, 7pm. Free.*
The fifth annual March of Light kicks off Halloween in the Castro. The parade begins at Market and Octavia and continues to 19th and Castro Streets. Proceeds benefit the San Francisco Stop AIDS Project.

Samhain *Audre Lorde Room, Women's Building, 3543 18th St; (415) 695-9066, Sun, 6-9:30pm. $20 suggested donation.* Elderflower Womenspirit Festival presents a participatory All Hallows Eve event welcoming back the spirits of the dead for the night. Women only; no scents please.

'Shock It to Me' kickoff party *Red Devil Lounge, 1695 Polk; (415) 921-1695. Thurs, 8pm. $8.* The Castro Theatre presents a kickoff party for its horror film festival; Plan 9 and other musical guests perform.

'Strangelove' *Underground SF, 424 Haight; (415) 864-7386, www.strangelovesf.com. Thurs, 10pm-2am. $5, $3 with costume or with Bauhaus ticket, free before 10pm.* DJs Tomas Diablo, Mitch, and VeraBlue set the ominous mood with dark electro, industrial, new wave, and goth.

Bay Area

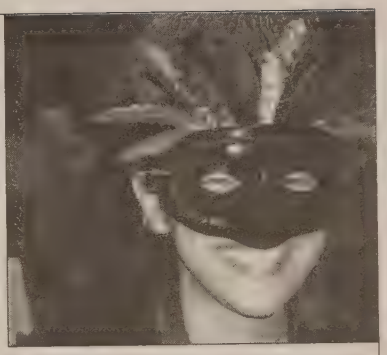
'Mystery Ball' *Headlands Center for the Arts, 944 Fort Barry, Sausalito; (415) 331-2787, ext. 27, www.headlands.com. Sat, 7pm-midnight. $100.* This costume party is the Headlands' largest and most glamorous fundraising event of the year. Highlights include live music and performances by Conspiracy of Beards, !Tang, Kitten on the Keys, Kind Beyond, Moe! Staiano, Beth Lisick, and others, art installations, dancing, cocktails, and more.

Film/music/theater/art

'Batfest 2005' *Great American Music Hall, 859 O'Farrell; (415) 885-0750; www.musichallsf.com. Mon, 8pm. $16.* Punk pioneers Jello Biafra and the Melvins perform together at this Halloween show supported by legendary punk instigators the Dicks, Zolar X, Munly and the Lee Lewis Harlots, and Turn Me On Dead Man.

Bauhaus *Fillmore, 1805 Geary; (415) 346-6000. Mon, 8pm. $45.* And all these years you swore Peter Murphy was singing, "I'm dead, I'm dead, I'm dead." D'oh!

Brazilian Halloween Carnival *Elbo Room, 647 Valencia; (415) 552-7788, www.elbo.com. Fri, 10pm. $10.* Tropicalia rockers Bat Makumba perform with DJ Felina and many surprise guests.



Full harvest: San Francisco Botanical Garden's Harvest Festival is chock-full of seasonal fun, food, music, and more.

'Get Your Freak On' *Boom Boom Room, 1601 Fillmore; (415) 673-8000; www.boomboomblues.com. Thurs, 9:30pm. Free.* Funky soul-diers the Mission Players play a free show for Halloween.

'Gross, Gruesome, and Gothic' *Cartoon Art Museum, 655 Mission; (415) 227-8666, www.cartoonart.org. Through March 12. Opening reception: Thurs, 7pm-9pm; gallery hours: Tues-Sun, 11am-5pm.* With over 60 original spooktastic cartoons, sushi from Blowfish, BBQ from Memphis Minnie's, and other delicious refreshments, there's no excuse not to attend the Cartoon Art Museum's special ghastly exhibition.

'Halloweird Edition of Independent Exposure' *Red Vic Moviehouse, 1727 Haight; (415) 864-0660, www.microcinema.com. Thurs, 7:15 and 9:15pm. $8.* Come and celebrate all things devious and strange at this year's screening featuring 18 eerie shorts from directors worldwide.

'Halloween at the Hypnodrome' *Hypnodrome, 575 10th St; (415) 248-1900, www.hypnodrome.com. Sat, midnight; Sun-Mon, 7:30 and 10:30pm. $20-69.* See 8 Days a Week, page 56.

'Halloween Soap Box Derby Pre-Party' *El Rio, 3158 Mission; (415) 282-3325. Sat, 9pm, $7.* Demonics, Merry Widows, and Flex Bronco provide the noise at this punk-rock Halloween party.

'Helloween Hard Core Fest' *Pound-SF, Pier 96, 100 Cargo; (415) 826-5009. Sun, 6pm. $8–10.* If you've ever wanted to mosh in a pit with a bunch of costumed people, tonight's your night; Killing the Dream, Alcatraz, Ceremony, Seize the Night, the Voice, At Risk, and Only in Dreams play.

'Monster Music Mash' *Amnesia, 853 Valencia; (415) 970-0012. Sun, 9pm.* The Ghouls, Knees and Elbows, and Gollum perform.

'Queer Carnival' *El Rio, 3158 Mission; (415) 282-3325, www.feminapotens.com. Wed, 7pm. $5-15 sliding scale.* Let out your inner party animal at an event featuring Michelle Tea, Boyskout, Katastophe, Transition, Dyspecific, Nova Lee, and others.

'Revenge of Monster' *Creativity Explored Gallery, 3245 16th St; (415) 863-2108, creativityexplored.org. Through Nov 25. Gallery hours: Mon-Fri, 10am-3pm; Sat, 1-6pm. Free.* This Halloween art exhibit features classic monsters by artists with developmental difficulties.

'Risen from the Dead' *Thee Parkside, 1600 17th St; (415) 503-0393; www.theeparkside.com. Sat, 8:30pm. $7.* The Ramones, Devo, and the Runaways will play a special show, as channeled through the bodies of cover bands the Pinheads, Mongoloid, and Queens of Noise.

'Rockin' Jake's New Orleans Halloween' *Biscuits and Blues, 401 Mason; (415) 292-2583. Mon, 8:30pm, $10.* Celebrate Halloween with boogie music from New Orleans.

'Monsters That Scare Me' *Rocket World Gallery, 660 Second St; (415) 318-8258. Through Nov 30. Opening reception: Sat, 7pm; gallery hours; call for hours. Free.* Richard Mirando presents an exhibition about the monsters that gave us nightmares when we were kids.

'Queer Open Mic' *Three Dollar Bill Cafe, 1800 Market; (415) 503-1532, www.threedollarbill.com. Fri, 8pm. $1-5 sliding scale, no one turned away due to lack of funds.* Dress up, get up, and get behind the microphone at this special Halloween open mic showcase featuring fabulous queer diva Antoinette; hosted by Cindy Emch and Sherilyn Connelly.

'Shock It to Me!' *Castro Theatre, 429 Castro; (415) 621-6120; www.thecastrotheatre.com. Fri, 7-10:45pm; Sat, 1pm-midnight; Sun, 1:15–9pm. Call for ticket prices.* Mr. Lobo, Doktor Goulfinger, and Ms. Monster host Castro Theater's three-day film festival, which offers fans of horror movies a line-up of 12 flicks, including 35mm prints of classic

Continued on page 74

Spundae *1015 Folsom. 9pm-6am. $5.* With rotating DJs and special guests.
Sunday Salsa *El Rio. 4-8pm, $8.* With Eric Rangel y Orquesta America.
Sunday School *Cat Club. 9pm-3am, $3.* Independent and underground hip-hop.
Tea Dance *Eight. 3pm-midnight.* A daytime dance party.
Tropical Sundays *Metronome Dance Center. 6:30pm, $4-8.* Beginner salsa, merengue, and bachata lessons, followed by a DJ dance party.
Ugly *Delirium. 10pm.* With DJs.

Bay Area

Kingman's Lucky Lounge *3332 Grand, Oakl; (510) 465-KING. 9pm.* With Jamin.
King of Kings *Shattuck Downlow. 8pm-2am, $5.* Reggae dance night with DJ Smoky and Rocker T.
Luka's Tap Room and Lounge *2221 Broadway, Oakl; (510) 451-4677. 9pm, free.* Hip-hop and old-school with DJs Tim D and Willie Maze.
Sunshine's Soul Sundays *Lucre Lounge, 2086 Allston Way, Berk; (510) 841-1390. 5pm-midnight, free.* Classic and neo-soul; and Chicago-style stepping hosted by 7Broke Brothers.
White Horse Bar *8pm.* DJ night.

monday 31

Rock/blues/hip-hop

Jello Biafra, Melvins *Great American Music Hall. 8pm, $16.*
'Local Spotlight' *Plush Room. 8pm, free.*
Mos Def *Mezzanine. 8pm, $40-60.*
Sleepytime Gorilla Museum, Kehoe Nationa, RU36 *Pound-SF. 8:30pm, $17.*
Soundtribe Sector 9, Eustachian *Independent. 8pm, $30.*
Sun O))), Boris, Thrones *Slim's. 8pm, $15.* Days of Darkness Festival.
'Ubi Sessions' *Last Day Saloon. 9pm, $5.*

Continued on page 74

RADIO WORTH WATCHING
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10/29/05
Live at Rancho Nicasio
1 Old Rancheria Road, Nicasio
Haynes Johnson, author of - AGE OF ANXIETY (www.HarcourtBooks.com)
Kevin Chong, author of- NEIL YOUNG NATION (www.greystonebooks.ca)
Monisha Bharadwaj, author of - INDIAN IN 6 (www.uktvfood.co.uk/index)
Maria Muldaur (www.mariamuldaur.com)
Seth Montfort (www.sfconcerto.org)

11/5/05
Live from the Freight & Salvage:
1111 Addison Street in Berkeley
Lisa Randall, author of - WARPED PASSAGES: UNRAVELING THE MYSTERIES OF THE UNIVERSE'S HIDDEN DIMENSIONS www.physics.harvard.edu/people/facpages/randall.html)
Kim Addonizio, author of - LITTLE BEAUTIES (www.kimaddonizio.com)
Senator Barbara Boxer, author of - A TIME TO RUN (www.chroniclebooks.com)
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Monday 31

From page 73

Jazz/new music

Bishop Norman Williams Quintet *Les Joulins Jazz Bistro. 8pm.*
Contemporary Jazz Orchestra *Jazz at Pearl's. 8:30 and 10:30pm, $10.*
Mike Greensill, Ruth Davies *Moose's. 7:30pm,*
Eric Shifrin *Washington Square Bar and Grill. 7pm.*
Steve Snelling *Zingari Jazz Lounge, Hotel Donatello, 501 Post; 885-8850. 7:30pm.*

Bay Area

Toshiko Akiyoshi Quartet *Yoshi's. 8 and 10pm, $10-18.*

Folk/world/country

I Don't Like Mondays *Blondie's Bar and No Grill, 540 Valencia; 864-2419. 8:30pm, free.* Open mic and acoustic music showcase with Alabaster Adams.
Pine Box Boys *Amnesia. 9pm, free.*

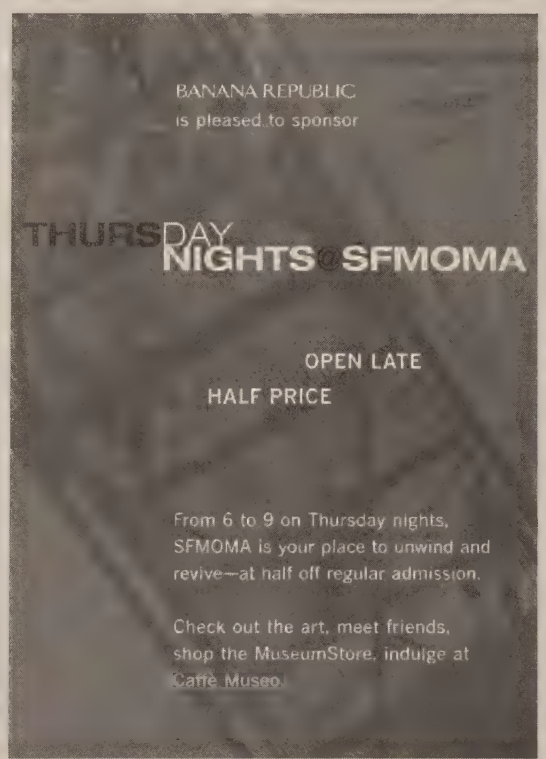
Bay Area

Traditional Irish music session *Starry Plough. 9pm, free.*

Dance clubs

Club Dread *StudioZ. 10pm-3am, $5, women free before 11:30pm.* Reggae and dancehall.
Club Fresh *The Cafe, 2367 Market; 861-3846. 8pm-2am, $2.* Gay and lesbian hip-hop club.
Club Neon *Make-Out Room. 10pm.* Rock, • hip-hop, funk, soul, disco, electro, and indie with DJs Jamie Jams, Emdee, Little Melanie, Aidan, Nadine, and guests.
Death Guild *Glas Kat. 9:30pm, $5.*
Falling Down Mondays *Milk. 9pm, $3-5.* Skate videos and classic '80s hits with DJs B-Case, Julia, Rooster, Webb, Satva, Ross Hogg, Toph One, and 4aM.
Grateful Dead Jams *Nickie's BBQ. 9pm-2am.* Dark Star Dan plays rare Grateful Dead tracks.
Gypsy's Curse *Beauty Bar. 10pm-2am, free.* With Pandora and DJ Arusha.
Harry Denton's Starlight Room *Midnight, $5.* With DJ Sammi.
High Rolling/Low Budget *TunnelTop, 601 Bush; 986-8900. 9:30pm, free.* Acid-jazz, soul, funk, ska, reggae, and house with DJ Hofwegen.
Lingba Lounge *8pm-midnight, free.* Downtempo lounge beats with Bee Dub, Efrem, and Devlin.

Continued on page 76



It's never too late for art.

SFMOMA

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Halloween

From page 73

titles such as *Revenge of Frankenstein* and *Nightmare in Blood.*
'Slow Poisoners Pre-Halloween Spooktacular' *Make-Out Room, 3225 22nd St; (415) 647-2888, www.makeoutroom.com. Sun, 8:13pm. $8.* This is a CD-release party for the rock and roll band Slow Poisoners. Miss Fairchild, the Cubby Creatures, and Space Vacuum also play.
'Spooky Times: Halloween Opera Scenes from the Vaults' *Metropolitan Community Church, 150 Eureka; (415) 642-0176; www.opera-academy.com. Fri, 8pm. $15-25 sliding scale.* The Opera Academy of California presents a performance of ghastly and gory scenes from *Hansel and Gretel* and *Dido and Aeneas.*
'Tales, Tricks and Treats!' *Bayfront Theater, Fort Mason Center, Bldg B, Marina and Buchanan; www.improv.org/shows. Fri-Sat, 8pm. $15.* See 8 Days a Week, page 56.

Bay Area

'Improved Music to Creepy Films' *21 Grand, 416 26th St., Oakl; (510) 444-7263. Mon, 8pm. $6-10 sliding scale.* Improv bands Ghostcandle Derby, Dystemic Orchesatra, and Heftpistole play along to stop-motion animation, horror shorts, and silent-era goth films.
'Murder Ballads and Songs of Misery and Despair' *Starry Plough, 3101 Shattuck, Berk; (510) 841-2082. Sat, 9pm. $8.* This concert focusing on the miserable side of things features Mantra Ben-Ya'akova, Penny Allman, Bunny Numkins and the Kill, Blow-Up Reaction, Tippy Canoe, Death by Stork, VE and El Mirage, Stiff Dead Cat, Danny Allen, Loretta Lynch, Acoustic Virgin, and Vermillion Lies.
'Night of (Scary) Voices' *Jupiter, 2181 Shattuck, Berk; (510) THE-ROCK, www.altgeek.net/voices. Sat, 5pm. $5.* This Halloween-themed talent show features music, poetry, and spoken word.
'Rocky Horror Picture Show' *Parkway Cinema, 1834 Park Blvd, Oakl; www.barelylegal.rhps.org. Fri-Sat, midnight. $6.* Barely Legal acts out scenes from the dragtastic movie during these two midnight screenings. A pre-show includes performances, a costume contest, free snacks, and more.
'Thrillville's Halloween Fiesta' *Copia, 500 First St, Napa; www.copia.org/pages/home.asp. Fri, 8pm. $6.* Will the Thrill hosts a 16mm screening of film classic *Santo Vs. the Vampire Women* (1962); psychedelic surf band Pollo del Mar performs live.

Events/festivals/ kid stuff

'Boo at the Zoo' *San Francisco Zoo, 1 Zoo Rd; (415) 753-7080, www.sfzoo.org. Sat, 10am-3pm. Free with zoo admission ($2.50–$11).* At this sixth annual daytime Halloween activity, take the kids down the "Haunted Nature Trail" and watch animals eat special pumpkin treats. No rubber masks please, as they may frighten the animals.
'Family Halloween Day' *Randall Museum, 199 Museum Way; (415) 554-9600, www.randallmuseum.org. Sat-Sun, 10am-2pm. Free.* The museum transforms into a haunted haven of games, crafts, trick-or-treating, and pumpkin carving.
'Ferry Building Harvest Festival' *Ferry Building, 1 Ferry Building; (415) 693-0996, www.ferrybuildingmarketplace.com. Thurs, 5-8pm; Fri, 4-8pm; Sat, 8am-2pm; Sun, 10am-2pm. Free.* All are invited to partake in the festivities, which include four days of wine and beer tasting, farm demos, and a very special bluegrass music performance.
'Gardens Ghoullery Walk' *Yerba Buena Gardens garden rooftop, 221 Fourth St; (415) 777-2800. Sun, noon-3pm. Free.* Enjoy performances by clowns and storytellers, play games, and trick-or-treat at this special festival in the city's world famous gardens.
'Harvest Festival' *County Fair Building, Ninth Avenue at Lincoln Way; (415) 661-1316, ext 354, www.sfbotanicalgarden.org. Fri, 3-9pm. Free.* Vendors from the city's Farmers Market answer gardening questions and sell seasonal foods and plants. Family activities include live music and an evening stroll focused on the rising autumn constellations.
Halloween reading *Zeum, 221 Fourth St; (415) 777-2800, www.zeum.org. Fri, noon-1pm, 2-3pm, and 4-5pm. $5-7.* Caroline Stutson reads *By the Light of the Halloween Moon*, a fantastic story cluttered with ghosts and monsters. Mask-making follows each reading.
'Haunted Haight' *Starts at PlanetWeavers, 1573 Haight; 1-800-838-3006, www.hauntedhaight.com. Fri-Mon, 7pm. $20.* Listen to spooky neighborhood yarns and learn about real-life ghost activity on this tour, which includes a guidebook with a map, a flashlight, and a goodie bag of tricks and treats.
'Halloween's True Meaning' *Shotwell Studios, 3532 A 19th St; (415) 289-2000, www.ftloose.org. Sat, 2–4pm. $5–$15.* Everybody cut loose at this improvised theater performance based on the story of Halloween. The play includes the audience and helps teach children about the Halloween spirit.
'Hell on Wheels' *Bike Kitchen, 19th St and Florida; (415) 505-9936, www.cyclecide.com. Sun, 10am-dark. $5-10, kids 11 and under, free.* First Rule and Cyclecide invite cycling enthusiasts to their zombie-themed Halloween carnival. Makeup artists will be on hand to zombify attendees. Highlights include an all-day ramp jam, contests, live painting, music performances by Replicator, Hate Breeder, and others, a Halloween-themed alley-cat race, and more.
'Pirate Ship Party' *Urban Diversion, 2320 Marinship Way; (415) 776-7455, www.urbandiversion.com. Fri, 7pm-midnight. $79-89.* This pirate-themed schooner tour of the San Francisco Bay also includes an afterparty on shore; the booty includes dinner, drinks, dancing, and food.
'Rolling Darkness Revue' *Borderland Books, 866 Valencia; (415) 824-8203. Sat, 6:41pm-Sun, 6:06am.* Authors Glen Hirshberg, Peter Atkins, Nancy Holder, Robert Masello, Michael Blumlein, Robert Morrish, and Tamara Thorne read into the wee hours from their works of horror.
'Spooky!' *Modern Times Bookstore, 888 Valencia; (415) 282-9246. Sun, 4-6pm. Free.* Authors Stephen Beachy, Dodie Bellamy, Justin Chin, Thea Hillman, Kevin Killian, and others read their favorite scary stories at this Suspect Thoughts Press event.
'Vampire Tour of San Francisco' *Meet at California and Taylor; 1-866-4-BITTEN, www.sfvampiretour.com. Mon, 8-10:30pm. $15-20.* Mina Harker leads a walking tour dedicated to San Francisco's vampire lore; dress up as your favorite blood-sucking hero or villain to participate in the costume contest.

Bay Area

'Big Dino Halloween Party' *Lawrence Hall of Science, Centennial Drive, Berk; (510) 642-5132, www.lawrencehallofscience.org, Sat, 6:30-9pm. $12-14.* See the scientific slant behind what is scary. Make prehistoric monster masks, join the costume parade, and hear spooky stories told by members of the LHS theatre.
'Boo at the Zoo' *Oakland Zoo, 9777 Golf Links Rd, Oakl; (510) 632-9525. Noon-4pm. Free with zoo admission ($5.50-9).* Kids can watch animals and enjoy the spooky scavenger hunt, puppet shows, story telling, and the boo choo-choo train.
Haunted Harbor Festival and Parade *Jack London Square, Oakl; (510) 645-5968. Sat, 4-8pm. Free.* This family-friendly Halloween event features a boat parade, kid's activities, a costume contest, and live entertainment.

día de los muertos

'Corazon' *Knockout, 3223 Mission; (415) 550-6994. Sat, 10pm, $5.* Celebrate Día de los Muertos at this dance party, featuring deep Latin house, with DJs Mauricio Aviles and Alain del Corazon.
Coro Ciconia *SF City Hall, 401 Van Ness; (510) 843-0450. Wed, noon. Free.* Coro Ciconia performs the *Requiem of Johannes Ockeghem* and *The Dance of Death.*
Day of the Dead celebration *California Academy of Sciences, 875 Howard; (415) 321-8000, www.calacademy.org. Nov 5, 11am-4pm. Free with museum admission ($2-7).* Get your dead on with a series of hands-on programs, including mask decoration, pre-Columbian musical performances, and enough pan de muerto (bread of the dead) and hot Mexican cocoa for the whole family.
Day of the Dead celebration and benefit for Maya Gonzalez *Children's Book Press, 2211 Mission; (415) 821-3080, www.mayagonzalez.com. Sun, 3-6pm. $5, children free, no one turned away for lack of funds.* This afternoon event includes altar building, a silent auction, children's events, and prints and cards for sale; all proceeds benefit artist and children's book illustrator Maya Gonzales.
'Death and Rebirth' *Precita Eyes Mural Arts Center, 2981 24th St; (415) 285-2287, www.precitaeyes.org. Opening: Fri, 7-10pm; open house: Nov 2, 7-10pm. Free.* Celebrate the life and work of Precita Eyes founder Luis Cervantes at this mural exhibit and annual Día de los Muertos celebration featuring live music performances and pan dulce.
Illuminated stroll to commemorate ancestors *Meet across from the National Cemetery, Lincoln and Sheridan; (415) 561-4405. Nov 6, 5-7pm. Free with registration, call for details.* Celebrate the Day of the Dead with a memorial march illuminated by lanterns while listening to cultural tales of the moon, water, and spirit.
'Nichos y Recuerdos: El Circulo de la Luz' *Mission Cultural Center for Latino Arts, 2868 Mission; (415) 821-1155, www.missionculturalcenter.org. Oct 27-Nov 23. Opening reception, Nov 2, 6-11pm; gallery hours, Tues-Sat, 10am-5pm. General admission: $2, reception: $5.* Guest curator Bubu Alvarez presents "Nichos y Recuerdos," a Day of the Dead exhibit featuring contemporary and traditional niches and altars that celebrate the lives of those who have passed on.
'Rituals in the Journey of Life and Death' *SomArts Cultural Center, 934 Brannan; (415) 552-2131, www.somarts.org. Through Nov 5. Gallery hours: Mon-Sat, noon-6pm. Free.* Come out and view art commemorating the victims of New Orleans and the Gulf states at this year's Day of the Dead exhibit; curated by Rene Yanez.

Bay Area

An evening of remembrance on Solano Avenue *Meet at the top of Solano Avenue, Berk, www.solanoave.org. Fri, 6:30pm. Free.* Everyone is invited to bring photos of departed loved ones to this event, where Aztec dancers will lead a candlelit procession ending with a community altar at Peralta Park.
Flametal Hallow's Eve celebration *La Pena Cultural Center, 3105 Shattuck, Berk; (510) 849-2568, www.laninaflamenco.com. Sat, 8:30pm. $20.* See 8 Days a Week, page 56.

TRIBAL STOMP

CHET HELMS

THE GUARDIAN

9:00 DRUM CIRCLE
9:30 BAG PIPES AND FLAGS
9:40 HORN CEREMONY
9:45 AMERICAN INDIAN PRAYER
9:52 SOUTH AMERICA INDIAN
SHOW BEGINS:
10:00 JEFF BLACKBURN
10:20 JAMES GURELY
10:40 ROWAN BROTHERS
11:00 STEPHEN GASKIN,
11:05 DAN HICKS/HOT LICKS
11:25 ROY ROGERS/JACK ELLIOT
11:45 CHARLATANS
12:05 MICHAEL MCCLURE
12:10 COUNTRY JOE MC DONALD
12:30 BARRY MELTON
12:50 SONS OF THE HIGHWAY
RICHI RAY(FREEDOM HIGHWAY)
JAMES PRESTON(SONS OF CHAMPLIN)
JUDGE MURPHY(ZERO)
TERRY HAGGERTY(SONS OF CHAMPLIN)
DAVID SCHALLACH
1:10 BRUCE LATIMER
1:15 **BLUE CHEER**
1:35 PAUL KANTNER
THE PLANET EARTH ROCK & ROLL ORCHESTRA
PRAIRIE PRINCE(THE TUBES)
DAVID FRIEBERG(QUICKSILVER/STARSHIP)
DIANE MANGANO, DARBY GOULD,
CHRIS SMITH, SLICK AGULIAR
PETE SEARS(ROD STEWART, HOT TUNA)
PETER KAUKONEN, TOM CONSTANTEN,
LINDA IMPERIAL
2:00 NATURAL ACT
MITCHEL HOLMA
HAL WAGENET
TIM DAWE
RALPH BENKUS

2:20 JERRY MILLER
FUZZY JOHN OXENDINE
TIRAN PORTER
DALE OCKERMAN
2:40 WAVY GRAVY
2:45 DAVID LAFLAMME
VAL FUENTES
TOBY GRAY
ROB ESPINOSA
MIKEL PRITCHARD
LINDA LAFLAMME
3:10 TO BE ANNOUNCED
3:30 LOBSTER
3:35 CANNED HEAT
3:55 HOWARD HESSEMAN
4:00 QUICKSILVER GOLD
4:20 SQUID B. VISCOUS
JORGE SANTANA
HOWARD WALES
HARVEY MANDEL
HERMAN EBERITZSCH(WAR)
GREG ERRICO(SLY & THE FAMILY STONE)
DAVID DENNY(STEVE MILLER)
ROCK HENDRICKS
4:40 LYDIA PENSE
ANNIE SAMSON(STONE GROUND)
NICK GRAVENITES
5:05 **ZERO**
GREG ANTON
LIAM HANRAHAN
VINCE WELNICK (THE TUBES, GRATEFUL DEAD)
MARTIN FIERRO
FUTOSHI MORIOKA GUITA
JUDGE MURPHY
MISS LORETTA
5:25 DOUG GREEN
5:30 MICHAEL NARDA WALDEN
5:50 CLOSE BOOTS HUGHSTON

SUNDAY OCTOBER 30TH, 2005
SPEEDWAY MEADOWS,
GOLDEN GATE PARK
10AM-5:30PM

www.2b1records.com/chetmemorial/

ADMISSION FREE !

Monday 31

From page 74

New Wave Punks in the Garage *Argus Lounge. 9pm.*
94117 *Madrone Lounge. 6pm-midnight, free.* Local art, music, and more.
Ready Steady Go! *Arrow. 10pm-2am, free.* Indie rock and Britpop with DJs Christina and Jakedraphonic.
Redwood Room *8pm-midnight.* Jazz with Consuelo Kevin.
Rock Out *Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free.* Punk, garage, rockabilly, psychobilly, and more.
Sex, Sexx, and More Sexxx *Delirium. 10pm-2am, free.* Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.
Smile *Knockout. 10pm.* An indie club with live music.
Solid Lounge *Wish, 1539 Folsom; 278-9474. 7pm-2am, free.* Downtempo, lounge, and groove with M. Klein, Chardmo, and guests.
Soul House *Red Eye Lounge, 1337 Mission; 437-1337. 9pm-2am, $5, free before 11pm.* House music with DJs Tune, Abdul, and Mike Anon.
Vroom *El Rio. 8pm-midnight, $2.* Punk, funk, and soul.

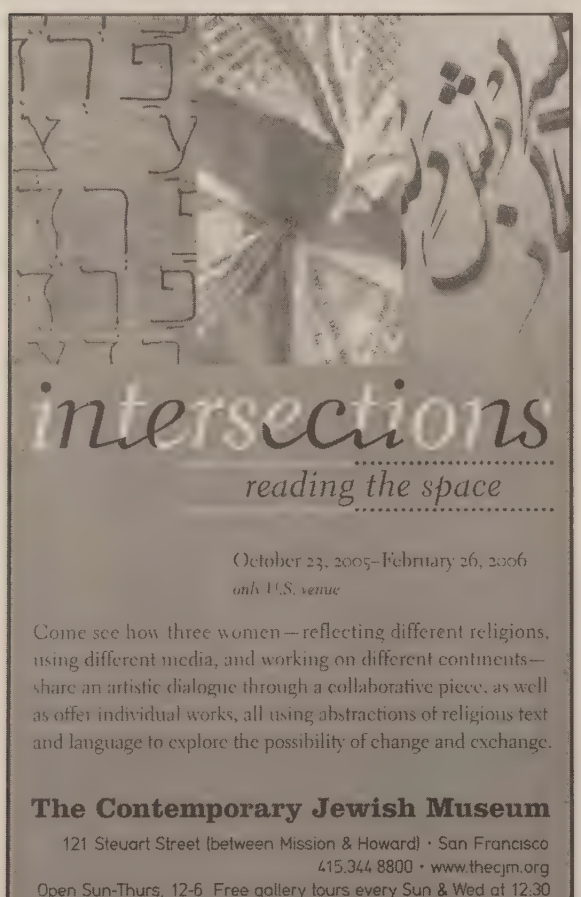
Bay Area

Kingman's Lucky Lounge *9pm-2am.* With DJ Michael.
Not Your Daddy's Cadillac *Cafe Van Kleef, 1621 Telegraph, Oakl; (510) 763-7711. 10pm-2am, free.* With DJ Kitty, Prozack Turner, and friends.
Think Tank *Shattuck Downlow. 9:30pm-2am, free.* Funk, soul, rock, downtempo, and breaks.

tuesday 1

Rock/blues/hip-hop

Little King, Butane *Brainwash. 8pm.*
Nicole McRory *Johnny Foley's. 9pm.*
Nack Forum *Hemlock Tavern. 7pm, free.*
Rachel's, Invert *Great American Music Hall. 9pm, $18.* See 8 Days a Week, page 56.
Scott Simmons *Ireland's 32. 9pm.*
Turn Me One Dead Man, We Are Invisible *Cafe du Nord. 8:30pm, $8.*
'Vowel Movement' *StudioZ. 8pm, $5-15 sliding scale.* An evening of vocal percussion with Infinite and Soulati, Kid Beyond, Tim Barsky, and special guests.



Bay Area

Steve Freund Trio *Ivy Room. 9:30pm, $5.*

Jazz/new music

Beach Nut Jam *Beach Chalet. 6:30pm.*
Cecil Wells Quintet *Les Joulins Jazz Bistro. 8pm.*
Fil Lorenz Soul-tet *Alpha Bar, 3848 Geary; 244-6989. 8:30pm, free.*
Jazz jam and poetry open mic *Club Deluxe. 8:30pm, free.*
Kim Nalley Quintet *Jazz at Pearl's. 8:30 and 10:30pm, $10-15.*
Ben Marcato *15 Romolo, 15 Romolo Pl; 398-1359. 6pm, $5.*
Miles Ahead *Figaro Ristorante, 414 Columbus; 398-1300. 7:30pm.*
Billy Philadelphia *Moose's. 7:30pm.*
Ricardo Scales *Top of the Mark. 7pm, $5.*
Stompy Jones *Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9pm, $12.*

Bay Area

'Jazzschool Tuesdays' *Jupiter. 8pm. free.*
Toshiko Akiyoshi Quartet *Yoshi's. 8 and 10pm, $10-18.*
Josh Workman *Downtown. 8pm.*

Folk/world/country

Acoustic open mic *Axum East, 1233 Polk; 474-7743. 7-10pm.*
'Rockin' Java Open Mic for Musicians' *Rockin' Java; 1821 Haight; 831-8842. 7:30-9:30pm.*

Bay Area

Edessa *Ashkenaz. 8:30pm, $9.*
Sylvia Herold and Chuck Ervin *Julie's Coffee and Tea Garden, 1223 Park, Alameda; (510) 865-2385. 7pm, free.*
Starry Plough Open Mic *Starry Plough. 7:30pm, free.*

Dance clubs

Ace of Clubs *Cherry Bar and Lounge. 9pm, $5.* Punk, rock, glam, and metal with DJs and live bands.
Argentine Tango Practica *Metronome Dance Center. 9pm-midnight, $5.*
Ay Karamba Salsa *Glas Kat. 7:45pm-2am.* Live salsa bands, Latin DJs, and dancing.
Broke as Fuck *Element Lounge. 10pm-2am, $3.* Hip-hop, dancehall, funk, and soul with DJs 4aM, Havoc, Ivry, and Centipede.
Coco Rico *Tunnel Top. 10pm-2am, free.* Latin, Brazilian, and Caribbean rhythms with DJ Vanka, Don Bustamante, and guests.
Development *AsiaSF. 10pm.* Reference, Raygun, and Mykul Crane spin breakbeat and house.
DIY Karaoke *Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free.*
Elevator in the Brain Hotel *Sublounge. 9pm-2am, free.* Indie pop and rock with DJ Doublekick and guests.
Exist *Wish, 1539 Folsom; 278-9474. 7pm-2am, free.* Hip-hop, lounge, downtempo, and more.
Feel Good *Soluna Cafe and Lounge, 272 McAllister; 621-2200. 9pm-1am, free.* R&B and soul with Mai-Lei and Sake1.
Funkin Sheet Up *Knockout. 10pm, free.* '70s soul, funk, and rare grooves with DJ Manny Rose.
Hail and Ride *222 Club, 222 Hyde; 681-6911. 8pm, free.* With Circuit73, 370, Yoko Solo, Millhouse, and Comute.
Harry Denton's Starlight Room *Midnight, $5.* With DJ Sammi.
The Headphone Mix *Delirium. 10pm-2am, free.* A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
Hugger Mugger *Lit. 9pm, free.* With Forest Green, Andy W, and Clarity.
Industrial Strength *Dragon Bar, 473 Broadway; 834-9383. 9pm-2am, free.* Hip-hop.
Lo-blo *Arrow. 10pm-2am, free.* Rock, pop, hip-hop, and more with Fletcher and guests.
Mockingbird *Beauty Bar. 10pm-2am, free.* '80s and '90s rock, punk, new wave, post pop, and more.
Rock Out Karaoke! *Amnesia. 7:30pm.* With Glenny Kravitz.
Rub a Dub Tuesdays *Voda, 56 Belden; 677-9242. 9pm-2am, free.* With Mr. E, Wisdom, and guests.
Shutter *330 Ritch. 10pm.* Goth, post-punk, and more.
Soul Fo'Real *Club Six. 9pm-3am.* Live jazz, neo-soul, R&B, and spoken word open mic.
Spread Love *Madrone Lounge. 6pm-midnight, free.* Dub, reggae, soul, R&B, funk, and hip-hop with DJs B-Love and Romanowski.
Strangelove *Underground SF. 10pm-2am, $3-5.* With DJs Tomas Diablo, Mitch, and VeraBlue.
Suicide Tuesdays *Aunt Charlie's, 133 Turk; www.suicidetuesdays.com. 9pm, $3.* A club for queerdos and weirdos featuring electro, indie, R&B, '80s, hip-hop, punk, and more.
Taboo *Pink, 2925 16th St; www.pinksf.com. 9pm-2am, $5.* With David Harness.
Taco Tuesdays *Luna Lounge, 1192 Folsom; 626-6043. 6-10pm.* House music with M3, Anthony Garlic, and Chulada.
Tightwad Tuesdays *26 Mix. 9pm, $3.* Hip-hop, R&B, and club classics with Mark Spitz and special guests.
Toke Tuesdays *Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free.* With Dawn of Sound.
TrannyShack *Stud. 10pm-3am.* A drag show with hostess Heklina.
Trashcan Tuesdays *Skylark. 9pm-2am, free.* Throwaway rock from the '70s and '80s with DJ Kyle.
Tsunami Tuesdays *Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight.* Old-school and funk with DJ Rickochet.

Bay Area

Jazzmine *Kingman's Lucky Lounge. 9pm, free.* Jazz, soul, and rare grooves with DJ Jrs.
Phat Tuesday *Club Rimshot, 2111 Franklin, Oakl; (510) 444-2266. 6pm-2am.* Old-school, deep house, neo-soul, R&B, hip-hop, and dancehall.

events

Events listings are compiled by Laurie Koh. See 8 Days a Week for information on how to submit items to the listings.

Wednesday 26

Around town

North Beach Pizza's free pizza party *North Beach Pizza, 1499 Grant; 433-2444. 11am-midnight, free with coupon.* In celebration of being voted best pizza in San Francisco by Yahoo! Best Of, North Beach Pizza invites pizza lovers to enjoy a free medium pizza at the restaurant (coupons will be handed out on-site on the day of the event, while supplies last).
Quincy Troupe *Herbst Theatre, 401 Van Ness; 392-4400. 8pm, $18.50.* The poet and biographer is interviewed by poet, critic, and novelist Ishmael Reed.

thursday 27

Around town

'Passion and Provocation — A Night of Passionate Dialogue and Cocktails' *Linc Art Gallery, 1632C Market; 277-6970, www.lincart.com. 6:30pm, free, RSVP required.* Campari, the Creative Coalition, and *Paper* magazine present this night for sociopolitical discussion with Bay Area artists.

Benefits

Third annual BAYCAT Awards and fundraiser *Bayview Hunters Point Center for Arts and Technology, 2415 Third St; 701-8228, ext 308, www.baycat.org.* 7-9pm. Join BAYCAT, a nonprofit organization training Bayview–Hunters Point youth in film production, animation, graphic design, and creative writing at this event showcasing the work of students and interns; the event also features music, food, and a silent auction.

friday 28

Around town

Ayed Morrar, Jonathan Pollak *AK Press, 674A 23rd St, Oakl; (510) 381-1287, www.norcalism.org/activisttour.htm. 7pm, $5-15 donation.* See 8 Days a Week, page 56.

saturday 29

Around town

GLBT Homo History Hunt *Starts at Civic Center Plaza, en.groundspring.org. 11am, free.* This annual scavenger hunt takes participants to buildings, bars, and other sites related to SF queer history.
Jerry Garcia Amphitheater dedication and celebration *McLaren Park, Jerry Garcia Amphitheater, John F. Shelley Dr; www.jgamp.org. 11am-5pm, free.* Rock legend Jerry Garcia is remembered and honored with an amphitheater named after him. Mayor Gavin Newsom, Wavy Gravy, Jefferson Starship and the Jefferson (Airplane) Family Galactic Reunion, Grapefruit Ed, Little Wheels Band, Mystery Cats, Michael John Ahern and Jerry Rigged, David Gans, and Ben Fong-Torres appear at this event.
Ayed Morrar, Jonathan Pollak *Calvary Presbyterian Church, 2515 Fillmore; (510) 381-1287, www.norcalism.org/activisttour.htm. 7pm, $5-15 donation.* See 8 Days a Week, page 56.
John Porcellino *Super 7, 1630 Post; 409-4700. 2pm, free.* The cartoonist signs his latest graphic novel, *Perfect Example.*
San Francisco VeloSwap and Sports Expo *San Francisco Concourse Exhibition and Design Center, 635 Eighth St; www.veloswap.com/expo. 9am-5pm, $8.* Cycling enthusiasts can buy, sell, and trade bikes, parts, and accessories at this event.

Bay Area

Ilan Pappe *First Congregational Church, 2501 Harrison, Oakl; (510) 548-0542. 7pm, $20.* See 8 Days a Week, page 56.

sunday 30

Around town

Ayed Morrar, Jonathan Pollak *SEIU Local 790, 100 Oak. Oakl; (510) 381-1287, www.norcalism.org/activisttour.htm. 7pm, $5-15 donation.* See 8 Days a Week, page 56.
Ilan Pappe *First Unitarian Church, 1187 Franklin; (510) 548-0542. 7pm, $20.* See 8 Days a Week, page 56.
'Political Satire and Me' *Festival Gallery, 2324 Shattuck, Berk; (510) 665-9496, www.berkeleyartsfestival.com. 8pm, $5.* Political satirists and stand-up comedians Ed Holmes, Selma Spector, Karen Ripley, and Stoney Burke perform.

monday 31

'Vote No on 73!' Halloween rally, concert, and costume party *San Francisco State University, Malcolm X Plaza, 19th Ave and Holloway; 710-3550, vox4sf@sfsu.edu. Noon-2pm, free.* See 8 Days a Week, page 56.

tuesday 1

Around town

Free stand-up comedy class *Native Sons Building, San Francisco Comedy College*

Clubhouse, 414 Mason, Ste 705; 921-2051, richsfcc@yahoo.com. 6pm, registration required. Kurtis Matthews teaches how to create a stand-up routine.

Bay Area

Ayed Morrar, Jonathan Pollak *St John's Prebyterian Church, 2727 College, Berk; (510) 381-1287, www.norcalism.org/activisttour.htm. 7pm, $5-15 donation.* See 8 Days a Week, page 56.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see 8 Days a Week. For complete listings go to www.sfbg.com.

museums

California Palace of the Legion of Honor *Lincoln Park (near 34th Ave and Clement); 863-3330. Tues-Sun, 9:30am-5pm. $8, $6 seniors, $5 for 12 to 17, free for 10 and under (free Tues).* **"Artwear: Fashion and Anti-fashion."** More than 120 objects of wearable art. Through Sun/30.

de Young Museum *Golden Gate Park, 50 Hagiwara Tea Garden Dr (near Fulton and 10th Ave); 750-3614. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). $10, $7 seniors, $6 youths 13-17 and college students with ID (free first Tues).* **"Elder Arts 2005."** An exhibition celebrating the visual arts of older adults. Through Nov 9. **"Hatshepsut: From Queen to Pharoah."** The inaugural exhibition at the new de Young Museum featuring art created during the reign of the female Egyptian pharaoh. Through Feb 5. **"Re-Classifying History: Catherine Wagner."** Works by the Bay Area photographer. Through Feb 12. **"Masterworks of American Photography."** A survey of major American photographs from the Museum's permanent collection. Through Feb 12. **"Jasper Johns: 45 Years of Master Prints."** Almost 45 prints by the renowned artist. Through Feb 12.

San Francisco Museum of Modern Art *151 Third St; 357-4000. Fri-Tues, 11am-5:45pm; Thurs, 11am-8:45pm. $12.50, $8 seniors, $7 students, free for 12 and under and members (free first Tues; half price Thurs, 6-8:45pm).* **"2X4 Design Series 3."** Books, custom wallpaper, and video by New York design firm 2X4. Through Nov 27. **"New Work: Edgar Arceneaux."** Selections by the LA artist. Through Nov 27. **"Turning Back: A Photographic Journal of Re-exploration."** Photographs by Robert Adams. Through Jan 3.

Bay Area

Oakland Museum of California *1000 Oak, Oakl; (510) 238-2200. Wed-Fri, 10am-5pm; Sat, 10am-8pm; Sun, noon-6pm (first Fri, 10am-9pm). $8, $5 seniors and students (free second Sun.).* **"Plant Portraits: The California Legacy of A.R. Valentien."** Eighty watercolor and gouache paintings by Valentien. Through Dec 4. **"Baseball As America."** An exhibition organized by the National Baseball Hall of Fame and Museum. Through Jan 22. **"El Splinter Esplendido."** An exhibit focusing on baseball player Ted Williams and his Latino lineage. Through Feb 26.

San Jose Museum of Art *110 S Market, San Jose. (408) 294-2787. Tues-Sun, 11am-5pm. Free.* "Brides of Frankenstein." Works created using video, electronics, robotics, and other digital and traditional media by various female artists. Through Sun/30.

UC Berkeley Art Museum *2626 Bancroft Way, Berk; (510) 642-0808. Wed and Fri-Sun, 11am-5pm; Thurs, 11am-7pm. $4-8 (free first Thurs).* **"Carla Klein/Matrix 218: *Scape.*"** Paintings by Klein. Through Nov 6. **"The Baum Award for Emerging American Photographers Exhibit."** Works by Baum Award–winner Lisa Kereszi. Through Dec 4. **"Yosemite in Time."** An exhibition exploring the history of Yosemite National Park through the works of photographers Mark Klett and Byron Wolfe and historian Rebecca Solnit. Through Dec 23.

galleries

Opening

Blue Cube *34 Mason; www.start-inc.com.* "Propaganda 2.0," political art by various artists, performances, projections, spoken word, live music, DJs, and more. Fri/28, 8pm-2am, free.

Brian Gross Fine Art *49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "SuperBall," recent paintings by Nellie King Solomon (reception Thurs/27, 5:30-7:30pm). Oct 27-Dec 10.

Creative Growth Art Center *355 24th St, Oakl; (510) 836-2340. Mon-Fri, 11am-5:30pm, and by appt.* "Animals (Water, Land, Air)," an animal-themed exhibit (reception Thurs/27, 5-8pm). Oct 27-Nov 25.

One Taste Gallery *1074 Folsom; 503-1100.* "The Body As Temple," classic B&W nudes of yogis, dancers, and athletes (reception Fri/28, 7-10pm). Oct 28-Dec 5.

Rocket World Gallery *660 22nd St; 318-8258. Call for hours.* "Monster That Scare Me," works by Richard Mirando about the monsters that gave us nightmares when we were kids (reception Sat/29, 7pm). Oct 29-Nov 30.

SF Camerawork *1246 Folsom; 863-1001. Tues-Sat, noon-5pm.* "2005 James D. Phelan Art Award in Photography," works by winners of the art award (reception Tues/1, 5-8pm). Nov 1-26.

Bay Area

John F. Kennedy University Arts and Consciousness Gallery *Berkeley Business Center, 2956 San Pablo, Berk; (510) 649-0499. Mon-Fri, 11am-5pm.* "Signs of Life," works by Corey Hitchcock (reception Nov 5, 5:30-8:30pm). Oct 31-Nov 11.

Ongoing

871 Fine Arts *49 Geary, Ste 235; 543-5155. Tues-Sat, 10:30am-5:30pm.* "Letters from Iceland," paintings by Lynn Glaser. Through Mon/31.

Anthony Meier *1969 California; 351-1400. Tues-Fri, 11am-5pm; Sat, by appt.* New works by Richard Tuttle. Through Fri/28.

Blue Gallery *731 Polk; 606-7170. Tues-Sat, 10am-6pm.* New paintings by Rob Gage and Stephanie Janney, metal sculptures by Rebecca Fox. Through Sun/30.

Bonnafont Gallery *946A Greenwich; 431-7546. Sat-Sun, 2-5pm, and by appt.* Sculptures by Joseph Bacon. Through Sun/30.

California College of the Arts *1111 Eighth St; 551-9251, 441-2650, www.eldergivers.org. Daily, 8am-8pm.* "Inventioneering Architecture," works by students and practitioners from four Swiss architecture schools. Through Mon/31.

Canvas Gallery *1200 Ninth Ave; 504-0060. Sun-Thurs, 8am-midnight; Fri-Sat, 8am-2am.* Theartprint.net Launch Party, works by various artists. Through Sat/29.

City Hall *1 Dr. Carlton B. Goodlett Pl; 550-7241.* "Heroes All!," photographs honoring World War II veterans. Through Fri/28.

Crepe N' Coffee Cafe *2821 California; 776-8866.* "Skyscapes, Landscapes and Garden Escapes," works by Denise Hart. Through Nov 3.

Dolby Chadwick *210 Post, Ste 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm.* "Circle," works by Rick Chapman. Through Sat/29.

Don Soker Contemporary Art *49 Geary; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "It is so good that you are here," reverse glass paintings by Veronika Dobers. Through Sat/29.

Elins Eagles-Smith Gallery *49 Geary, Ste 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* Recent paintings by Gary Komarin. Through Tues/1.

Femina Potens Gallery *465 S Van Ness; 217-9340, www.feminapotens.com. Tues-Sun, noon-6pm.* "Interference," large-scale figurative oils by Cobi Moules and panoramic photographs by Beatrice Schleyer. Through Fri/28.

Fifty24SF Fine Art Gallery *248 Fillmore; 571-0187. Thurs-Sun, noon-3pm.* New work by Greg "Craola" Simpkins and Kofie One. Through Sun/30.

Frey Norris Gallery *456 Geary; 346-7812. Tues-Sun, 11am-7pm.* "New Yorkers," portraits by Harvey Dinnerstein. Through Thurs/27.

George Krevsky Gallery *77 Geary; 397-9748. Tues-Sat, 11am-5:30pm.* "East Coast/West Coast: Four Modernist Women," works by Theresa Bernstein, Ruth Gikow, Helen Ludwig, and Dorothy Winslade. Through Sat/29.

Hackett-Freedman *250 Sutter, fourth fl; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "The Poetics of Painting," works by Gustavo Ramos Rivera. Through Sat/29.

Hang *556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm.* "Old Family Name," works by Fain Hancock. Through Mon/31.

Hang Annex *567 Sutter; 544-0610. Tues-Sat, 10am-6pm.* "Kyros," paintings by Jylian Gustlin. Through Mon/31.

Himmelberger Gallery *445A Sutter; 391-8383. Tues-Sat, 10am-5pm; Thurs, 10am-8pm.* "Leaves of Time," oil paintings and pastels by Franco Fortunato. Through Nov 2.

In Color 2 *2475 Third St, Ste 251; 861-3997. Call for hours.* "Flags," works by Joe Brook. Through Fri/28.

Jack Hanley Gallery *389 Valencia; 395 Valencia; 522-1623. Tues-Sat, 11am-6pm.* "In the Country of Uncles," works by Simon Evans; "Everything I Know About Sharks," works by Ed Loftus. Through Nov 13. See Critic's Choice.

Jenkins Johnson Gallery *464 Sutter; 677-0770. Tues-Sat, 10am-6pm.* "Suspensions

Continued on page 79

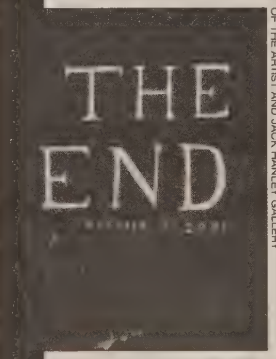
critic's choice: art

'In the Country of Uncles'

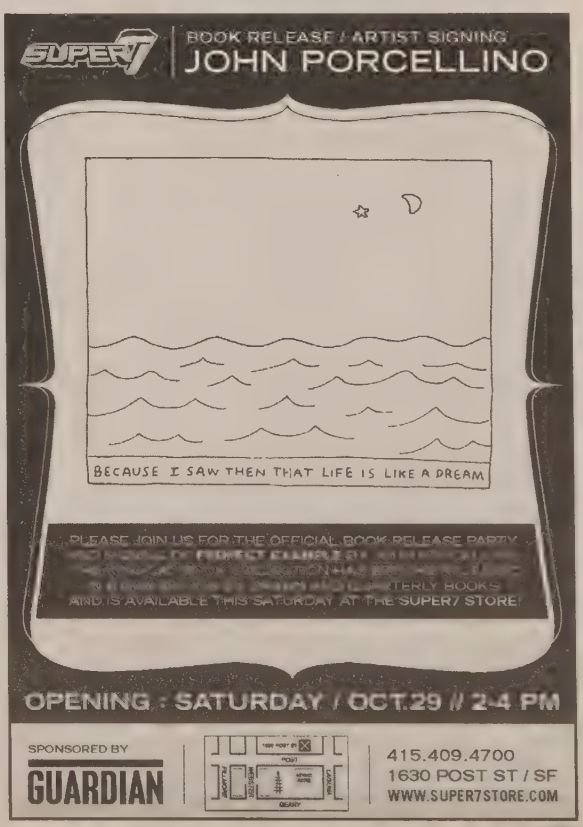
Through Nov. 13, Jack Hanley Gallery

"Dear San Francisco you make me paranoid. You won't let your cats out." So goes a text bit in *Over There Part 2*, one of more than 20 works on paper by Simon Evans — a recent San Francisco–to–London transplant — at Jack Hanley Gallery. Is it a text bit or text byte? As Paul Miller (a.k.a. DJ Spooky) pointed out in a recent lecture, we have exceeded the meta-, giga-, and even the terabyte and now live in an era of the petabyte. Miller was referring to the gazillion bits of information that are now being electronically produced on an annual basis. Containing and controlling this barrage of flotsam and jetsam is an ongoing project for Evans, but one he undertakes off-line — there is no evidence of the World Wide Web in his "country of uncles." Analyzing it all is another matter altogether, and one Evans leaves aside because his inquiry is more about presenting systems for understanding — charts, maps, graphs, family trees, and the like. Using everyday materials, Evans composes on plain white office paper with Post-its, edits with correction fluid, and elucidates with ballpoint pens. The results are as much about what the artist has covered over as what he reveals. A different methodology is used for each phenomenon, moment, or idea that Evans is working out, as evidenced in the titles of some of his pieces: *Failing at Living Alone, A Whimsical Catalogue of Petty Frustration,* and *Fathers and Bosses.* Nothing falls outside Evans's observation, and his attention to things like magazines for hobbyists, matchbooks, hand gestures, and so on, makes for an infinitely interpretable universe. In tiny, perfect handwriting, Evans writes secret notes ("When you left I slept all day," "I sometimes see the type of car you drive") that you wish to find taped to your door or mailed to you anonymously, and other messages ("Daddy I prefix my frustration on you.") that speak to the disquiet of spontaneous, unasked-for feelings. These declarations can be read as a 21st-century condition in which the era of the petabyte performs a metanarrative made up of random, jumbled thoughts that tumble between "tranquilised rage" and "More avoidance, sleeping, drinking, wanking, murder." Threaded throughout all of it is the artist's desire to connect; his textual mutterings carry on a constant conversation with everyone and elsewhere. *Tues.–Sat., 11 a.m.–6 p.m., 395 Valencia, SF. (415) 522-1623, www.jackhanley.com. (At Jack Hanley's 389 Valencia: "Everything I Know about Sharks," works by Edward Loftus.)* (Katie Kurtz)

E-mail Katie Kurtz at katiejkurtz@gmail.com.



THE END (2005), BY SIMON EVANS. COURTESY OF THE ARTIST AND JACK HANLEY GALLERY



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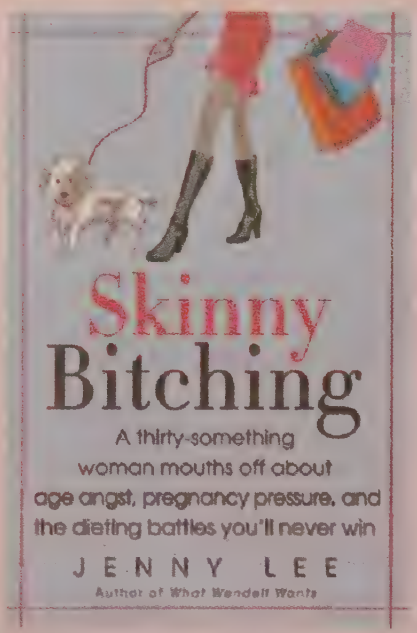

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Museums

From page 77

Between Worlds," works by Kay Ruane; recent paintings by Scott Prior. Through Mon/31.

John Berggruen Gallery *228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm.* "Sculpture and Drawings," works by Joel Shapiro; "Sky of Blue, Sea of Green," works by Isca Greenfield-Sanders. Through Sat/29.

The Lab *2948 16th St; 864-8855. Wed-Sat, 1-6pm.* "Fabulandia: Terra," works by David Hamill, Carrie Lederer, Philip Ross, James Sansing, Tonya Solley Thornton, and Genevieve Quick. Through Sat/29.

Lost Art Salon *245-S Van Ness; 861-1530.* "Lost Portraits, Figures, and Nudes, 1900-1960s," works by various artists. Through Mon/31.

Low Gallery *487 14th St; 522-4057. Wed-Sun, noon-7pm.* "Contrast," works by Tiffany Bozic, Jeremy Fish, Mike Fiant, and Mat O'Brien. Through Nov 20.

Madrone Lounge *500 Divisadero; 241-0202. Call for hours.* "Happenstance," works by Isaac McKay-Randozzi, Eve Ekman and Adam Wier, Sean Grout, David Franklin, John Senesy, and Robin Coomer. Through Dec 31.

Meridian Gallery *545 Sutter; 398-7229. Tues-Sat, 11am-5pm.* "October Corn and Other Works," sculptures by Susan Jarmain. Through Sat/29.

Modernism West/Foreign Cinema *2534 Mission; 541-0461.* "Paint Moves," works by Naomie Kremer. Through Mon/31.

Newmark Gallery *251 Post, No. 412; 392-3692. Tues-Sat, 11am-6pm, and by appt.* "Memory Filter," recent paintings by Jerzy Kolacz (reception Thurs/27, 6-8pm). Through Nov 19.

Paul Thiebaud Gallery *718 Columbus; 434-3055. Tues-Sat, 10am-6pm.* "Twenty-Five Treasures," paintings, sculptures, and cultural objects by various artists. Through Sat/29.

Pigman Gallery *72 Tehama; 546-7441. Mon-Fri, 11am-5pm; Sat, noon-4pm.* "Let Them Eat Cake," works by Jung Ran Bae. Through Thurs/27.

Playspace Gallery *California College of the Arts, 1111 Eighth St, second fl; 551-9213, www.cca.edu. Tues-Sat, noon-6pm.* "Room Temp," an exhibition in conjunction with YBCA's "The Zine Unbound" exhibit (reception Fri/28, 6-9pm). Through Nov 4.

Receiver Gallery *1314 Eighth Ave; 504-RCVR. Call for hours.* "The Young Man's Game?," works by Nathan Fox and Corey Goering. Through Mon/31.

Robert Koch Gallery *49 Geary, fifth fl; 421-0122. Tues-Sat, 10:30am-5:30pm.* "Edward Burtynsky: China," photographs by Burtynsky. Through Sat/29.

Robert Allen Fine Art *427 Bryant; 777-0920. Mon-Fri, 10am-5pm.* "Water to Wine: The Varied Landscape," works by John Maxon. Through Fri/28.

Ruby's Clay Studio and Gallery *552A Noe; 437-1642. Daily, 11am-7pm.* "Autumn Leaves in the City," new works in clay by Carol Badran and watercolors by Lecia Badran-Doane. Through Tues/1.

Rx Gallery *132 Eddy; 860-6455, www.rxgallery.com. Thurs-Fri, 2pm-midnight; Sat, 9pm-2am, and by appt.* "This Delicate Monster," works by Michelle Handelman. Through Sat/29.

San Francisco Arts Commission Gallery at City Hall *City Hall, lower level, 1 Dr. Carlton B. Goodlett Pl; 554-6080, www.sfacgallery.org. Mon-Fri, 8am-8pm; Sat, noon-4pm.* "Insights 2005," works by artists who are blind or visually impaired. Through Fri/28. "Heroes All!," photographs and interviews of war veterans by Tom Graves. Through Fri/28.

SF Black and White Gallery *619 Post; 929-9424. Daily, 9am-9pm.* "Fifth Anniversary Limited Edition Series," 25 photographs of popular San Francisco images. Through Mon/31.

San Francisco Museum of Modern Art Artists Gallery *Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm.* Works by Suzy Barnard, Carrie Lederer, and Chris Leib. Through Fri/28.

Shooting Gallery *839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm.* Works by Sas and Colin Christian. Through Nov 3.

Steven Wolf Fine Arts *49 Geary, Ste 411; 263-3677. Mon-Sat, noon-6pm.* "Plan B," works by Lance Letscher; "Making Time," works by Annie Cheung. Through Sat/29.

Tart *47 Lusk; 606-3158, 606-3158. Sat, noon-6pm, and by appt.* "Spiritual America," works by Amanda Keeley and Erin Krause. Through Sat/29.

Toomey-Tourell Fine Art *49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.* Works by Claire Burbridge. Through Sat/29.

Le Trianon Gallery *855 Sansome, Ste 101; 544-0780, www.letrianongallery.com.* "A Series of Drawings," works by Walter Gardner. Through Thurs/27.

Urbis Artium Gallery *140 Second St, sixth fl; 369-9404, www.urbis-artium.com. Daily, 9am-5pm.* "ROJO.golden," works by artists from the US and Europe including Tofer, Boris Hoppek, Fupete, Derrick Hodgson, Joel Dugan, Neasden Control Centre, Eltono and Nuria, Faile, Miss Van, and others. Through Sat/29.

Virginia Breier Gallery *3091 Sacramento; 929-7173. Tues-Sat, 11am-6pm.* "Narratives in Clay," ceramic works by 18 artists. Through Sat/29.

World Affairs Council Library *312 Sutter; 293-4647. Mon-Fri, noon-5pm (Thurs, noon-8pm).* "Shades of Africa," photographs by Gloria Upchurch; "Rwanda, 10 Years After," photographs by Julie Pudlowski. Through Fri/28.

Zinc Details *1905 Fillmore; 776-2100.* Works by John Baden. Through Mon/31.

Bay Area

21 Grand *416 25th St, Oakl; (510) 444-7263. Thurs, 4-8pm; Fri, 4-6pm; Sat-Sun, 1-6pm.* "Greetings from Oakland- The Immortalization Project, Oakland," works by Lexa Walsh. Through Sun/30.

1650 65th St *1650 65th St, Emeryville; (510) 652-6122. Daily, 11am-6pm.* "19th Annual Emeryville Art Exhibition," works by 90 artists and crafts people. Through Sun/30.

Alameda Art Center *1701 Webster, Alameda; (510) 748-7888. Tues-Sat, 11am-6pm; Sun, noon-5pm.* "California: A Celebration of the Golden State," various works. Through Thurs/27.

Berkeley Arts Festival Gallery *2324 Shattuck, Berk; (510) 665-9496.* "Oil for Freedom," photographs of unionized Iraqi oil workers in Basra. Through Sun/30.

Berkeley Central Public Library *2090 Kittredge, Berk; (415) 981-6100. Mon-Tues, noon-8pm; Wed-Sat, 10am-6pm.* "Single Moms: Invisible Lives," photographs by Katherine Bettis. Through Mon/31.

Cafe diBartolo *3310 Grand, Oakl; (510) 832-9005. Daily, 7am-6:30pm.* Works by Yvette Buigues. Through Sun/30.

Institute of Mosaic Art *3001 Chapman, Oakl; (510) 437-9899.* Works by Institute of Mosaic Art students. Through Sat/29.

Joyce Gordon Gallery *406 14th St, Oakl; (510) 465-8928. Mon-Fri, 11am-7pm; Sat-Sun, 11am-4:30pm.* Sculptures by Ed Dwight. Through Sat/29.

June Steingart Memorial Art Gallery *Laney College, 900 Fallon, Oakl; (510) 464-3586. Mon and Thurs, 11am-5pm; Tues-Wed, 11am-7pm.* "Print 2," digital prints art show. Through Fri/28.

Lucky Ju Ju *713 Santa Clara, Alameda; (510) 205-9793. Fri-Sat, 6pm-midnight.* "Drawn," drawings by Paul Purcell. Through Nov 2.

Mama Buzz Gallery *2316 Telegraph, Oakl; (510) 465-4073. Mon-Thurs, 7am-9pm; Fri, 7am-10pm; Sat, 8am-10pm; Sun, 8am-9pm.* "Catastrophe, Crisis, and Other Family Traditions," new photographs by Jessamyn Lovell. Through Fri/28.

Musical Offering and Cafe and University Press Books *2430 Bancroft Way, Berk; (510) 849-0211. Mon-Fri, 10am-8pm; Sat, 10am-6pm; Sun, noon-5pm.* Paintings by Jerome Carlin. Through Mon/31.

Pro Arts *550 Second St, Oakl; (510) 763-4361. Tues-Sat, noon-6pm; Sun, noon-5pm.* "Parallel Investigations I," works by Kin Kwok, Andrew Kleindolph, and Ruth Tabancay. Through Sun/30.

Richmond Art Center *2540 Barrett, Richmond; (510) 620-6772, www.therichmondartcenter.org. Tues-Sun, noon-5pm.* "Dress: Clothing as Art," works by various artists; "Members' Showcase," photographs, artist's books, sculptures, and paintings by Katie Baum, Alisa Golden, Monica Schmid, and Sofie Siegmann; "in/organic," sculptures by Curtis H. Arima; "Members Only," the annual Richmond Art Center Members' Exhibition. Through Sun/30.

Rock Paper Scissors Gallery *2278 Telegraph, Oakl; (510) 238-9171. Wed-Mon, 11am-7pm.* "Conceptual Craft: The Art of Textile and Fiber," quilts, sculpture, clothing, installation, and non-functional craft works. Through Fri/28.

Scriptum-Schurman Gallery *1659 San Pablo, Berk; (510) 524-0623. Wed-Sat, 11am-5pm; Sun, 11am-3pm.* Works by Arie Furumoto. Through Mon/31.

University of California at Berkeley Gallery *2600 Bancroft, Berk; (510) 848-6370. Mon-Fri. 9am-5pm; Sat, 10:30-noon.* "Paint Behaving Badly: Shrink-wrapped Experiences and Other Forbidden Tales," works by Whitney Vosburgh and Philip Donahue. Through Mon/31.

stage

Stage listings are compiled by Laurie Koh and Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Deborah Giattina, Karen McKevitt, and Lara Shalson. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

The Ballad of Pancho and Lucy *Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org. $9-15. Opens Wed/26, 8pm. Runs Thurs-Sun and Nov 21, 8pm. Through Nov 21.* Campo Santo + Intersection performs the world premiere of Octavio Solis's play about a real-life "Latino Bonnie and Clyde."

Matt and Ben *Off-Market Theater, 965 Mission; 771-4806, www.unidentified.org. $20-25. Opens Fri/27, 8pm. Runs Thurs-Sat, 8pm (also Sat, 10pm). Through Dec 3.* Unidentified Theatre Company performs a play about Matt Damon and Ben Affleck (both portrayed by women) in their pre–*Good Will Hunting* days.

Missives *Theatre Rhinoceros, 2926 16th St; 861-5079, www.therhino.org. $15-25. Previews Thurs/27-Fri/28, 8pm. Opens Sat/29, 8pm. Runs Wed-Sat, 8pm (no show Nov 24); Sun/30, 7pm; Nov 6, 13, 20, 3pm. Through Nov 26.* Theatre Rhinoceros performs Garret Jon Groenveld's drama about a friendship between a gay white man and a straight African American woman.

Bay Area

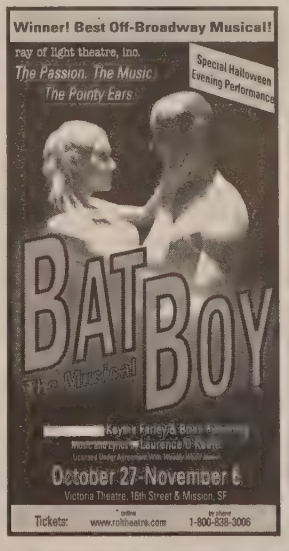
The Arab-Israeli Cookbook *Berkeley Richmond Jewish Community Center, 1414 Walnut, Berk; (510) 436-5085, www.theatre-first.com. $10-22. Previews Thurs/27, 8pm. Opens Sat/29, 8pm. Runs Thurs-Sat (no shows Fri/28 or Nov 4), 8pm; Sun, 3pm (Nov 6, show at 7pm). Through Nov 6. Also: Nov 10-20, Old Oakland Theatre, 461 Ninth, Oakl; Dec 1-4, Traveling Jewish Theatre, 470 Florida, SF. Same phone, price, and schedule.* TheatreFIRST performs Robin Soans's play about ordinary people caught up in the Arab-Israeli conflict.

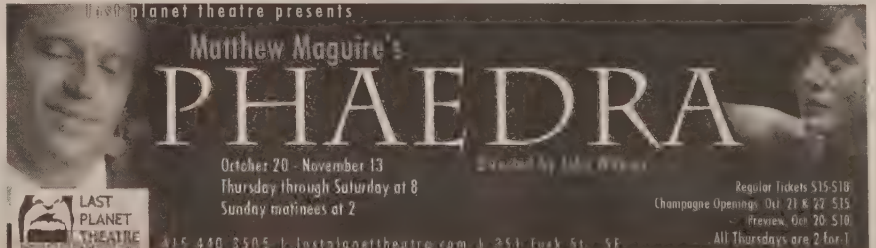
Loot *Altarena Playhouse, 1409 High, Alameda; (510) 523-1553, www.altarena.org. $12-15. Opens Fri/28, 8pm. Runs Fri-Sat, 8pm; Nov 13, 20, 2pm. Through Nov 26.* Altarena Playhouse performs Joe Orton's farcical comedy.

Ongoing

☛ Batman!!! The TV Show: The Play *Dark Room, 2263 Mission; www.darkroomsf.com. $15. Fri/28-Sat/29, 7:30pm; Sun/30, 3pm.* The title should say it all — and yes, it is as good as you'd hope. Maybe even better if, like me,

Continued on page 82





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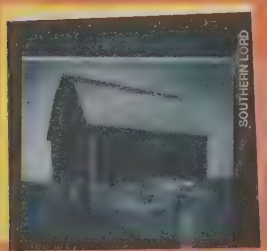

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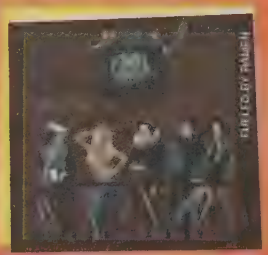
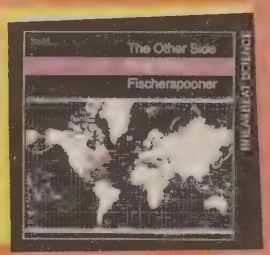


PANIC! AT THE DISCO
A Fever You Can't Sweat Out 11.98 CD

This Las Vegas band strives to create a unique sound by blending melody-driven rock with dance. "... Imagine The Faint meets The Postal Service with all of the pop sensibilities of a Blink 182." — *Peter Wentz*

BLACK STROBE
The Other Side Of Paris 14.98 CD

Here's an interactive guide to the bleeding edge of one of the world's great cities. Each edition of this series is comprised of two elements: a mixed CD by a native, and a DVD guide to "the other side" of the city.



FISCHERSPOONER
The Other Side Of New York 14.98 CD

The New York installment is of this series is compiled and mixed by Fischerspooner, who have crafted an adventurous and genre-bending mix that perfectly showcases their eclectic musical vision.

DAMIAN LAZARUS
The Other Side Of London 14.98 CD

Crosstown Rebels chief Damian Lazarus takes the helm of the London edition of this new series that focuses on the underground artists and places of the world's greatest cities.

IMAGINATIONAL ANTHEM
Various Artists 13.98 CD

This record brings together pioneering acoustic guitar heroes of the '60s and '70s alongside a new generation of players. "Groundbreaking." —*Mojo Magazine*

GOBLIN COCK
Bagged & Boarded 13.98 CD

Your guess is as good as ours as to the name of this new hot project. But seeing as how it features Rob Crow from Pinback and Thingy, we figure it'll speak for itself.

DEAD SCIENCE
Frost Giant 13.98 CD

The Dead Science blend abrasive, unsettling mixtures of avant classical & jazz while all the time pursuing the perfect pop song. "Fatally elegant music." — *The Stranger*

KEALI'I REICHEL
Kaimahiwa: The Keali'i Reichel 2-CD SET 14.98 CD

This is a double CD set of Keali'i's finest music and chant, celebrating a decade of his award-winning career since his debut phenomenon. *Kawaipunahele.*

JAN JELINEK
Kosmischer Pitch 13.98 CD

Click-house/experimental electronica producer Jan Jelinek returns with a submersive, tranquil new record inspired by the '70s cosmic Kraut-rock sounds of Popol Vuh and Can.

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TOM VEK
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This Londoner is a multi-instrumentalist, inventive lyricist & someone that knows how to combine raw, differing aesthetics. His record buzzes with garage rock energy and electronic touches.

TOMMY GUERRERO
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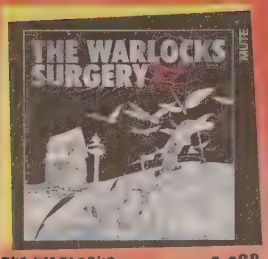

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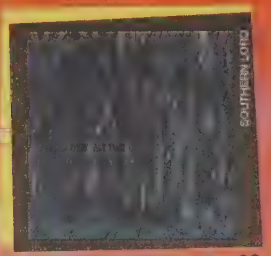

SUNN O)))
Black One **12.98 CD**

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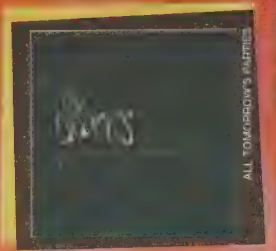
The darkest SUNN O))) album yet featuring collaborations with Oren Ambarchi, Wrest (Leviathan, Lurker of Chalice/Twilight), Malefic (Xasthur, Twilight), and John Weise (Bastard Noise).

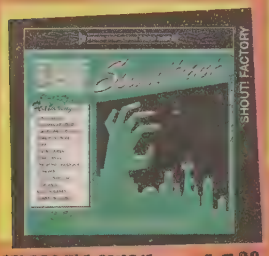
WARRIOR KING
Hold The Faith **13.98 CD**

Following his debut album, *Virtuous Woman*, Mark Dyer a.k.a. Warrior King reinforces his hold on vibrant, updated roots riddims.



THE DRONES
Wait Long By The River And The Bodies Of Your Enemies Will Float By **13.98 CD**

Based in Melbourne, this second release from The Drones is a magical but terrifying offering of down-under voodoo. Picture the dirge of The Cramps and the bellow of Nick Cave.



STUBBS THE ZOMBIE
Soundtrack **14.98 CD**

This album features The Flaming Lips, Death Cab, The Dandy Warhols & more doing oldies covers. Oh, and it's a soundtrack to a video game.

PINK FLOYD
In London 1966-1967 **CD + DVD 15.98 CD**

This is the reissue of the EP featuring "Interstellar Overdrive" and "Nick's Boogie," both from the soundtrack to the film "Tonite, Let's All Make Love In London." Also included is a bonus CD-ROM with videos and interviews.

JUNE CARTER CASH
Ring Of Fire: Best Of June Carter Cash **13.98 CD**

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These are the most classic tracks by country songstress, June Carter Cash. The record features "Ring of Fire," "Keep on the Sunny Side," and more.

ATMOSPHERE
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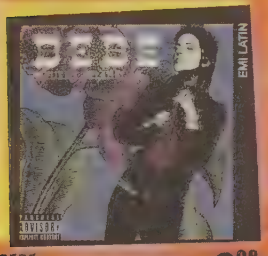
Atmosphere is the coolest new rapper in the underground hip-hop scene. After eight years of creating music together, Atmosphere return with their greatest effort to date. Now the fun begins and you can only imagine.



BEBE
Pa'fuera Telarana **9.98 CD**

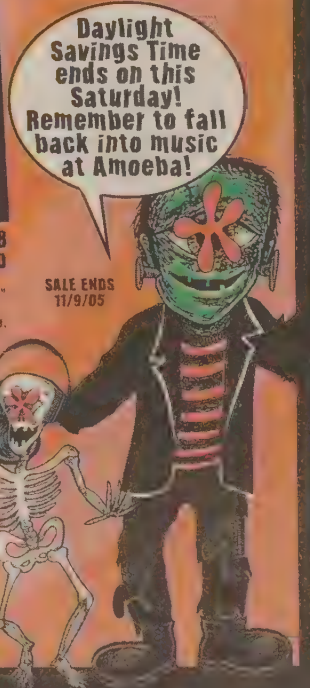
After major success in Europe and five Latin Grammy nominations, Bebe releases her newest record, produced by Carlos Jean. This special edition features two new songs and four videos.

LISA SHAW
Cherry **13.98 CD**

Toronto native Lisa Shaw is one of the most well known vocalists in the world of dance music. Her first single was a worldwide underground classic, and since then her fans have been clamoring for a full-length album.

THE BIRD HAS FLOWN
Various Artists **14.98 CD**

Check out this new indie-rock tribute to the Beatles. Sufjan Stevens does "What Goes On," and Low does a beautiful "Nowhere Man." It also features the Cowboy Junkies & Ben Lee.



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Theater

From page 79

you tend to approach a stage spoof of '70s television with a concentrated supply of air freshener in your utility belt. Fortunately, the Dark Room's Impossible Productions (producer–costume designer Erin Ohanneson and writer-director Jim Fourniadis) makes any gesture of paranoid anal-retentiveness unnecessary in anyone but the blandly oleaginous Caped Crusader himself (Jack Daniel, in a priceless bit of parodic showmanship). Tonight, Batman and boy wonder Robin (a winningly wholehearted Alexia Staniotes, subbing for Colin Benoit) — the secret crime-fighting identities, if you've really forgotten, of mincing millionaire Bruce Wayne and ardent young charge Dick Grayson — take on the series' full host of deeply eccentric, pun-toting criminal masterminds (of whom you'll also have some hazy memory). Expert comic timing and characterizations across a terrific cast; an inspired, consistently witty script (bringing the show's wonderfully repressed subtexts to full demented flower); crafty staging (on a stage only slightly larger than a big-screen TV); wild costuming; and even entr'acte commercials all meet here in an original episode fully bat-capable of pleasuring theatergoer and TV dependent alike. (Avila)

Beyond Therapy *Shelton Theater, 533 Sutter; 433-1226, www.jeanshelton.com. $20-25. Thurs-Sat, 8pm. Open-ended.* The Shelton Theater presents Christopher Durang's comedy about therapists and their patients.

California Palm *Shelton Theater, 533 Sutter; 1-800-838-3006, www.sheltontheater.com. $20. Thurs/27-Sat/29, 8pm.* In Michael Struthers's sitcom-like homage to small-town America, the employees of a car dealership in fictitious Hamilton City, Calif. are plunged into a sales contest by a manipulative new owner (a sultry Maggie Grant) from Los Angeles. The losers receive unemployment checks, and the winner — woo hoo — gets to sell Pollocks in her Tinsletown gallery. But the contest threatens more than jobs. The smarmy Jake (Eric Fraisher Hayes) and naïve but kind Jason (Kevin Tierney), coworkers and brothers, try to cope with their mother's death, while Jason's fiancée Sarah (a likable but self-conscious Grace Lee) realizes her ambitions stretch beyond city limits. Under Virginia Abascal's capable direction, the play is at times very funny, but degenerates into clichéd plot points painfully twisted into resolutions. (A character shouldn't have to explain, for the audience's sake, exactly how another character screwed him over.) But Hayes and Tierney, along with Stu Klitsner as a con artist- salesman, turn in terrific performances that overcome these flaws. (McKevitt)

Cat on a Hot Tin Roof *Geary Theater, 415 Geary; 749-2228, www.act-sf.org. $12-76. Tues-Sat, 8pm (also Sat, Wed/26, and Nov 9, 2pm); Sun, 2pm. Through Nov 13.* American Conservatory Theater performs Tennessee Williams's Pulitzer-winning classic.

Crucifixion *New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $20-38. Wed-Sat, 8pm; Sun, 2pm. Through Nov 6.* Three Jesuit priests, two TV producers, one male escort, and a Bay Area weatherman don't walk into a bar. And their relationship to one another, for all the satiric humor in Terrence McNally's new play, is no joke either. But they, and several other characters besides, do all inhabit the same semi-abstract space — brightly lit, monochromatic room in immaculate white, ordered by a series of horizontal and vertical lines — promising some definite point to the intersection of stories crisscrossing several years and three cities. (Namely a reason for the brutal murder we witness at the outset.) Unfortunately, that point remains at once obvious and frustratingly out of reach as *Crucifixion* devotes unequal attention to the network of (almost) entirely gay characters around Father Giraud (Colin Stuart) and his murder victim, the obnoxious producer and rather indignant corpse Don Capps (Scott Cox). Developed at New Conservatory Theatre Center, and tailored to the talented but often under-utilized 11-member cast, the world premiere of *Crucifixion*'s single act contains a number of engaging moments confidently helmed by NCTC artistic director Ed Decker, but its pointed assault on dogmatic power and repression still seems overwhelming preoccupied with drawing together into a coherent drama. (Avila)

Dark Horse, Indiana *New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $15-24. Fri-Sat, 8pm; Sun, 2pm. Through Nov 6.* The first scene of this US premiere features two nude men simulating anal sex. Now, that's probably not shocking to many New Conservatory Theatre Center regulars. Actually, it's not supposed to be shocking at all, for in this social satire by Eric Barry and Punch Theatre, homosexuality is mandated by church and state and heterosexuality is a capital offense. Allegorical, fantastical, and realistic vignettes reveal the story of a closeted heterosexual (played by Barry) whose father, the governor of Dark Horse, Ind., is running for reelection on a platform of antihetero hysteria. Directed by Barry and the ensemble, the play has the potential to be the biting and funny satire it's billed as, but instead falls victim to unfocused writing and stage direction (the black "set" composed only of cubelike pedestals doesn't help). Filled with political and philosophical platitudes like "My existence is predicated on an emotional ideology," the play doesn't invite the audience to sympathize with the characters or their situations. But these are classic problems that plague many playwright- and ensemble-directed new plays. With time and experience, Barry and Punch Theatre may wrestle their ambitious ideas into compelling work. (McKevitt)

Good Luck with It *Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $15-22. Previews Sat/29, 8:30pm; Sun/30, 7pm. Opens Nov 5, 8:30pm. Runs Sat, 8:30pm; Sun, 7pm. Through Dec 3.* Comedian Will Franken performs his new solo satire.

Love Scenes *New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $15-25. Wed-Sat, 8pm; Sun, 2pm. Through Nov 6.* The New Conservatory Theatre Center performs David Pumo's SF Fringe Festival hit, a comedy about gay New Yorkers in love.

Manumission *Exit Theatre, 156 Eddy; (510) 645-1223, info@cassandrascall.com. $15-20. Thurs/27-Sat/29, 8pm.* Douglas Eberwein has had it up to here. He's tired of government corruption, the wars being waged in his name, and the general hypocrisy everywhere. So he petitions to be legally divorced from the body politic, and in this cautionary, be-careful-what-you–wish-for tale by Martha Soukup, Douglas gets his wish. Now, it only takes a minute to imagine the problems that such a move would create: the rights and privileges that would disappear; the cruelties one would open oneself up to by becoming non-human. And it only takes a second more to notice that abdicating responsibility toward the world, including your own family and friends, might actually make you more similar to the powerful forces you mean to reject. Indeed, Douglas isn't terribly likable: he's stubborn, self-centered, and a terrible boss to the only person who remains loyal to him. Still, Douglas's journey is filled with some surprising and funny twists along the way to its inevitable conclusion, and strong performances by the entire Cassandra's Call Productions team make the most of this modern-day fairytale. (Shalson)

Menopause the Musical *Theatre 39 at Pier 39, Two Beach St; 433-3939, www.menopausethemusical.com. $46.50. Tues-Sat, 8pm (also Wed, 2pm and Sat, 4pm); Sun, 2pm. Open-ended.* Jeanie Linders's musical comedy celebrates women who are facing "the change."

Not a Genuine Black Man *Marsh, 1062 Valencia; 826-5750. $15-22. Extended run: Thurs-Fri, 8:30pm; Sat, 5pm. Through Nov 19.* What, the unapologetically middle-class Brian Copeland asks, is the real meaning behind the phrase "a genuine black man"? By way of an answer, the stand-up comic and KGO radio host offers up a simultaneously funny and disarmingly frank story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Letting his narrative bounce back and forth between his boyhood memories and a period of depression that overtook him as a parent in 1999 — and interlacing the autobiography with verbatim utterances from both sides of the fight his family joined to desegregate the city — Copeland brings admirable

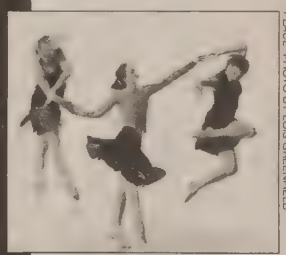
Continued on page 84

critic's choice: stage

Bebe Miller Company

Fri/28–Sat/29, Yerba Buena Center for the Arts Theater

Five years ago, after 22 years of dance-making, constant touring, and the ever-present struggles to keep her company afloat, Bebe Miller decided to accept a teaching appointment from her alma mater, Ohio State University. She needed, she has said, "a place to put a sofa" — and, probably, health insurance and a regular paycheck. Of course, that meant she had to cut down her visibility on the touring circuits where she had established an enviable reputation as maker of fierce, theatrically accessible, but nonnarrative work. Now, after a 15-year absence from the local stage, Miller is back in San Francisco with an ensemble of five dancers, among them the redoubtable Kathleen Hermesdorf. Albert Mathias is responsible for the musical score. The new *Landing/Place* uses motion-capture technology to generate choreography — both onstage and on-screen. *Landing*, which supposedly was inspired by a trip to Eritrea, examines "cultural dislocations and feelings about being home and being away." One wonders whether another sense of dislocation — after all, she is a native New Yorker — has not left its mark on *Landing* as well. *8 p.m., 700 Howard, SF. $18–$25. (415) 978-ARTS, www.ybca.org.* (Rita Felciano)



THE BEBE MILLER COMPANY IN 'LANDING/PLACE' PHOTO BY LOIS GREENFIELD

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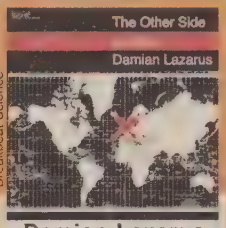

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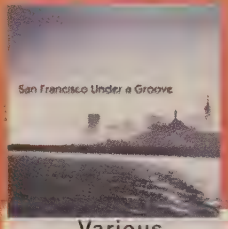

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Theater

From page 82

chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. (Avila)

Phaedra *Last Planet Theatre, 351 Turk; 440-3505, www.lastplanettheatre.com. $10-18. Thurs-Sat, 8pm; Sun, 2pm. Through Nov 13.* Last Planet Theatre performs Matthew Maguine's reimagining of the stepmother-son myth.

Pvt. Wars *Shelton Theater, 533 Sutter; 433-1226, www.jeanshelton.com. $25. Thurs-Sat, 8pm. Through Nov 19.* Shelton Theater performs James McClure's comedy about three men, all of whom are involved in "private wars" with themselves.

There Be Monsters! *Exit Cafe, 156 Eddy; 673-3847, www.sffringe.org. $10-20. Fri-Sat, 8pm. Through Nov 19.* See "Scary Stuff," page 47.

Things You Shouldn't Say Past Midnight *Phoenix Theatre, 414 Mason, sixth fl; (510) 326-8197, www.theatreq.org. Thurs-Sat, 8pm; Sun, 7pm. Through Nov 20.* Theatre Q performs Peter Ackerman's "comedy in three beds."

☛**Trailer Town** *Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $15-22. Extended run: Fri/28-Sat/29, 8pm.* The Marsh presents Mary Jo Pritchard's new comedy about a group of misfits who stand up to a corporate land developer. "We live in paradise," declares one member of Trailer Town, Missouri, a squalid little cluster of wood-and-aluminum hovels on muddy cinder blocks just across the road from a defunct roadside attraction called Big Hole. Playwright and director Pritchard's task is to make us almost believe the paradise part by the end — that, and to make us laugh as much as possible at (and with) the local yokels as they reckon with the paradise-threatening presence of a mysterious stranger, known colloquially as "the man with the tie." In short, Pritchard, a comedy writer for Fox TV, and her irresistible cast of seasoned actor-comedians succeed admirably; one might almost say surprisingly well, given the familiar ground occupied by *Trailer Town* (somewhere on the road between, for instance, *Hee Haw* and *Wigfield*). Arranged as a set of more-or-less discrete scenes connected by the well-worn but, here, well-delivered (and ever topical) through-line of "evil corporation versus the little people," the generally fine comic writing is thin in places, but the actors (several in double roles) serve up a comedic feast of wry, ridiculous, and carefully etched performances splayed on Michael Meehan's excellent trailer park set (itself a truly trashy treat). (Avila)

☛**The Tribute to Frank, Sammy, Joey, and Dean** *Post Street Theatre, 450 Post; 771-6900, www.ticketmaster.com. $37-69. Tues-Sat, 8pm (also Sat, 3pm); Sun, 3pm. Open-ended.* You know you've made it when God is your warm-up act. And while it may be little more than a convenient, tossed-off premise, God (voice of the late Buddy Hackett) recalling the Rat Pack from their heavenly lounge to play one last gig has about the right ring of latter-day hokeyness and chutzpah to it. If it sounds cheesy, as soon as the sizzling band strikes up the first tune and Frank (Tom Tiratto), Sammy (Louie Velez), and Dino (Andy DiMino) belt out a flawless "Where or When," you realize it's also very much the real deal. The brainchild of Hackett's son Sandy (who, in addition to writing and directing, holds his own alongside veteran performer-impersonators as an excellent Joey Bishop), *The Tribute* infectiously recreates those storied Las Vegas evenings of the early 1960s when Sinatra, Davis, Martin, and dead-pan comedian Bishop (who, incidentally, dwells not in heaven but in Santa Monica) sang, joked, horsed around, boozed up, and caroused, while making their audience feel like they were partying with the Rat Pack. Notwithstanding a certain concession to the session (toning down the decidedly off-color humor and raunch of an earlier era), this is hep history come alive. (Avila)

V the Ultimate Variety Show *V Theater, Pier 39; 39-VSHOW, www.vtheshow.com. $24-44. Nightly, 6 and 8pm. Ongoing.* A revolving array of variety acts highlight this family-friendly show, originally produced in Las Vegas.

What Mama Said about 'Down There' *Our Little Theater, 287 Ellis; 921-8234, www.celebrateclitoris.com. $15-20. Thurs/27-Sat/29, 8pm.* Sia Amma performs her multicharacter solo show about sexuality and communication between mothers and daughters.

Bay Area

Achilles and Patroklos *Berkeley City Club, 2315 Durant, Berk; (510) 558-1381, www.centralworks.org. $9-25. Thurs-Sat, 8pm; Sun, 5pm. Through Nov 20.* Central Works performs Gary Graves' new play that re-casts characters from *The Iliad* in a new Middle Eastern conflict.

Finn in the Underworld *Berkeley Rep's Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $30-59. Tues and Thurs-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Nov 6.* See "Scary Stuff," page 47.

Six Degrees of Separation *Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-5999, www.aeofberkeley.org. $10. Fri-Sat and Nov 17, 8pm. Through Nov 19.* Actors Ensemble performs John Guare's play about a con man who tricks a wealthy New York couple.

dance

Capacitor *Project Artaud Theater, 450 Florida; 308-1952, www.capacitor.org. Thurs-Sun, 8pm. $22-36.* See "Rad Planet," page 48.

Rachel Lincoln and Mark Stuver *Dance Mission Theater, 3316 24th St; 273-4633. Thurs-Sat, 8pm. $15.* The duo performs *Remember This*, an evening-length work about the peculiarities of love.

Bebe Miller Company *Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS, www.ybca.org. Fri-Sat, 8pm. $18-25.* See Critic's Choice.

Kate Mitchell *ODC Theater, 3153 17th St; 863-9834, www.ticketweb.com. Fri-Sat, 8pm; Sun, 7pm. $18-40.* The Bay Area choreographer presents the premiere of *Chocolate Box*.

Bay Area

Savion Glover *Marin Veterans' Memorial Auditorium, Avenue of the Flags at Civic Center, San Rafael; (415) 499-6800, www.ticketmaster.com. Tues, 7:30pm. $18-55.* The celebrated tap dancer performs *Classical Savion*.

Yaelisa and Caminos Flamencos *Marin Showcase Theater, Avenue of the Flags at Civic Center, San Rafael; (445) 499-6800, www.ticketweb.com. Fri, 8pm. $35. Also: Sat, 8pm; Sun, 2 and 7pm, $15-35, Cowell Theater, Fort Mason Center, Marina at Laguna, SF; (415) 345-7575, www.ticketweb.com.* The company performs *Flamenco pá Dos* (Flamenco for Two).

performance

'Bat Boy: The Musical' *Victoria Theater, 2961 16th St; 1-800-838-3006, www.roltheatre.com. Thurs-Sat, 8pm; Sun, 2pm; Mon/31, 9pm. Through Nov 6. $15-20.* Ray of Light Theatre performs a musical ripped from the headlines of *The Weekly World News*.

BATS Improv *Bayfront Theater, Fort Mason Center, Bldg B, Marina at Laguna; 474-8935, www.improv.org.* Fri-Sat, 8pm: "True Fiction Magazine Halloween Shows," $12-15. Sun, 8pm: "Sunday Player Specialty and Micetro," $8.

Big City Improv *Shelton Theater, 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm. Ongoing. $15.* The improv troop performs.

'Borderland Erotica' *Jon Sims Center for the Arts, 1519 Mission; 554-0402, www.jonsimsctr.org/DirtyInk.html. Fri-Sat, 8pm. $5-15.* Dirty Ink, a collective of "dyke smut-writers," presents a reading of its members works.

'Dirty Little Secret' *Empire Plush Room, 940 Sutter; 885-2800, www.empireplushroom.com. Ongoing. Fri-Sat, 11pm. $25.* This evening of performance is a "roaring twenties revue."

'The Evolutionist's Club' *Exit Theatre, 156 Eddy; 419-3584, www.cuttingball.com. Fri-Sat, 8pm. $10-20 suggested donation.* This week's featured play in "Risk Is This ... The Cutting Ball Experimental Plays Festival" is Kevin Oakes' drama about an isolated research scientist and his wife.

'¡Gaytino!' *Brava Theater Center, 2781 24th St; 647-2822, www.brava.org. Fri-Sat, 8pm; Sun, 3pm. $22-26.* Dan Guerrero performs his autobiographical solo show.

'Improv Revolution All-Star Jam' *Off-Market Studio, 965 Mission; 897-6477, www.cafearts.com. Thurs, 8pm. $5-10.* Christopher Hayes hosts.

'Killing My Lobster Monthly Kabaret' *Make Out Room, 3225 22nd St; www.killingmylobster.com. Wed, 8pm. $5-10.* The Coalition on Homelessness benefits from this month's rendition of KML's ongoing variety show, hosted by comedian Paco Romane.

'One Freak Show' *Dark Room, 2366 Mission; www.darkroomsf.com. Sat, 10pm. $10.* Rocker Lynnee Breedlove performs a solo show.

'Purple Wednesdays' *Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. Wed, 7-11pm. Call for price. Through* Geoff Foster and Guy J. Jackson host a "throwback variety show."
'Quiet and Unfashionable' *CounterPULSE, 1310 Mission; www.lowerleft.org. Fri-Sat, 8pm. $10-15.* Andrew Wass performs an evening of work encompassing live music, improvisation, and set choreography, as well as a screening of Wass's dance film *Collateral Damage.*
☛**'Re-Animator of the Dead'** *Off-Market Theatre, 965 Mission; www.primitivescrewheads.com. Thurs-Sat, 8pm (also Sat,'2pm); Sun, 2pm. $22-24.* You can't really call yourself a horror movie fan until you've seen a production by the Primitive Screwheads. The company's wildly energetic take on H.P. Lovecraft is even better than its recent *Evil Dead: Live;* the acting is stronger, the pacing is faster, and the stage blood (which literally showers the audience early and often) is exponentially more copious. There are two kinds of audience members at these shows: those who dress in white T-shirts and proudly soak up as much cherry-flavored gore as possible, and those who wear old, dark clothing and cower from the spray under the available plastic sheets (the night I went, both types united to spontaneously chant "Blood! Blood! Blood!" as the action resumed postintermission). The downside to cowering is that you might miss the frantic mayhem that ensues onstage while the hoses are blasting; a scene involving a costume party, a severed arm, and "Monster Mash" is easily one of the funniest things I've seen all year. (Eddy)
'Voices Underwater' *Traveling Jewish Theatre, 470 Florida; 522-0786, www.ajt.com. Thurs-Sat, 8pm. $12. Also Sun, 7pm, Ashby Stage, 1901 Ashby, Berk. Same phone and price.* Traveling Jewish Theatre and Playwrights Foundation present a script-in-hand production of Abi Basch's new drama about a Jewish–African American interracial couple.

Bay Area

'Arlecchino, Servant of Two Masters' *Zellerbach Playhouse, Bancroft at Telegraph, UC Berkeley, Berk; (510) 642-9988, www.calperfs.berkeley.edu. Wed-Sat, 8pm (also Sat, 2pm); Sun, 3pm. $65.* Acclaimed commedia dell'arte company Piccolo Teatro di Milano performs.
'Diwali 2005' *Oakland Metro, 201 Broadway, Oakl; (415) 259-8629, www.electricvardo.com. Fri, 9pm. $12-15.* Boom Boom Bollywood and other bellydancers highlight this performance, also featuring DJ Sep and Amar spinning Bollywood breaks and other rhythms.
'Frogz' *Marin Veterans' Memorial Auditorium, Avenue of the Flags at Civic Center, San Rafael; (415) 499-6800, www.ticketmaster.com. Sun, 3pm. $18-35.* Imago Theatre presents this work of "creature-theater."
Gamelan Sari Raras *Hertz Hall, College at Bancroft, UC Berkeley, Berk; (510) 642-9988. Sat, 7:30pm. $7-10.* Director Midiyanto leads the group through a Javanese shadow play with live music.
'Turning Points: Self-Reflection and Transformation' *James Moore Theater, Oakland Museum of California, 1100 Oak, Oakl; (510) 547-2360. Thurs, 6pm. $15.* Shimtuh: Korean Domestic Violence Program benefits from this evening of traditional Korean dance, folk drumming, and performance.
'UniverSoul Circus' *5601 Oakport, Oakl; 1-800-316-7439, www.universoulcircus.com. Oct 28-Nov 6: Tues-Fri, 10:30am and 7:30pm (no 10:30am show Fri/28); Sat, noon, 4:30pm, and 8pm; Sun, 1pm, 4pm, 7pm. $10-27.* Traditional and nontraditional circus artistry combine for this show, dubbed "hip-hop under the big top."

comedy

Brainwash *1122 Folsom; 861-3663.* Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.
Burial Clay Theater *762 Fulton; www.bookhousecafe.com.* Fri, 8:30pm: "Bernard's Funny Fridays," $15.
Canvas Gallery *1200 Ninth Ave; 504-0010.* Tues, 8pm: "Comedy Open Mic Night," free.
Club Deluxe *1511 Haight; 552-6949.* Mon, 9pm: "Stand-Up Showcase," with rotating hosts Leah Eva and Sam Arno, free.
Cobb's Comedy Club *915 Columbus; www.cobbscomedyclub.com, www.ticketweb.com.* Wed, 8pm: "All-Pro Comedy Showcase," $10. Thurs-Sun, 8pm (also Sat-Sun, 10:15pm): "Stand Up for Your Rights IV" with Will Durst, Marc Maron, and A. Whitney Brown, $15-20.
Harvey's *18th St at Castro; 431-4278.* Tues, 9:30pm: "Stand Up Comedy Night," free.
Luggage Store *1007 Market; www.luggagetuesdays.blogspot.com.* Tues, 8pm: Comedy open mic, free.
Marsh *1070 Valencia; 641-0235, www.themarsh.org.* Wed, 7pm: Joe Sokolinsky performs original, satirical folk songs, free.
Mock Cafe *1074 Valencia; 826-5750, ext 5, www.themarsh.org.* Sat, 9:30 and 11pm: Stand-up comedy, $7.
San Francisco Comedy Club *50 Mason; 398-4129, www.laughalotproductions.com.* Wed, 7:30pm: "Laugh Dammit!," $10.
San Francisco Comedy College Clubhouse *414 Mason, Ste 705; www.sfcomedycollege.com.* Thurs, 8pm: "Funny Femmes Comedy Show," free. Sat, 6pm: "The Petri Dish," free. Sat, 8pm: "The Stand-Up Project," free.
Uptown *200 Capp; 206-9997.* Wed, 8:30pm: "Uptown Comedy Open Mic," hosted by Eric Peterson, free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:
Wednesday: Canvas Gallery *1200 Ninth Ave, SF; (415) 504-0060, mike@westcoastvideo.net.* "Open Mic Talent Showcase," 7:30pm, free.
Starry Plough *3101 Shattuck, Berk; (510) 841-2082.* "Berkeley Poetry Slam," 8:30pm, $5-7.

Continued on page 86

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Spoken word

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Thursday: Dalva *3121 16th St, SF; (415) 290-5048.* "Poetry Mission" with featured reader Leah-Joy and open mic hosted by Elz, 7pm, free. **16th Street and Mission BART plaza** *16th St at Mission, SF; (415) 255-9881.* "CAI Street Arts Workshop," open mic, 9:30pm, free. **EastSide Arts Alliance** *2587 International Blvd, Oakl; (510) 533-6629.* "Holla Back," open mic, 8:30-10:30pm, donations accepted. **Mediterraneum Cafe** *2475 Telegraph, Berk; (510) 526-5985.* "Word Beat Reading Series," with featured readers Ira Brightman and Buford Buntin, 7pm, free. **Railroad Expresso** *705 Monterey, SF; (415) 333-4009.* Open mic, 7pm, free.

Friday: **Three Dollar Bill Cafe** *1800 Market, SF; indigo_cin@yahoo.com.* "Queer Open Mic," 8pm, $1-5

Saturday: **Red Vic Peace Center** *1665 Haight, SF; (415) 864-1978.* "Open Mic and Hot Tamales," 5pm, free. **Java Source** *343 Clement, SF; (415) 387-8025.* Open mic, 9pm, free. **Unitarian Center** *1187 Franklin, SF; (415) 338-3401, www.sfsu.edu/~poetry.* Poetry Center presents Landis Everson reading, with Kevin Killian and Team Spicer, 7:30pm, $5-10.

Sunday: **Cafe Prague** *584 Pacific, SF; (415) 905-8837.* "No Time" reads, plus open mic, 4-5:30pm, free. **Cody's Books** *2454 Telegraph, Berk; (510) 845-7852.* "Poetry Flash," with Francisco Aragón and Christopher Sindt, 7:30pm, $2.

Monday: **Purple Onion** *140 Columbus; 217-8400, www.caffemacaroni.com.* "Live at the Purple Onion," open mic hosted by the Kitchenettes, 7-10pm, $5. **Priya Indian Cuisine** *2072 San Pablo, Berk; berkeleypoetryexpress@yahoo.com.* "Poetry Express" featuring works under the theme "Trick or Treat," 7pm, free.

Tuesday: **Black Repertory Group Theatre** *3201 Adeline, Berk; (510) 652-2120.* "Twilight Tuesdays," open mic, 7-9pm, $5. **Club Deluxe** *1511 Haight, SF; www.thewordparty.com.* "Poetry and Jazz Tuesdays," open mic hosted by Jennifer, Ingrid, and Daniel, 8pm, free. **World Ground Cafe** *3726 MacArthur Blvd, Oakl; (510) 482-2933.* "Poetry Diversified," with the Poet Formerly Known As Mark States, 7:30-9pm, free.

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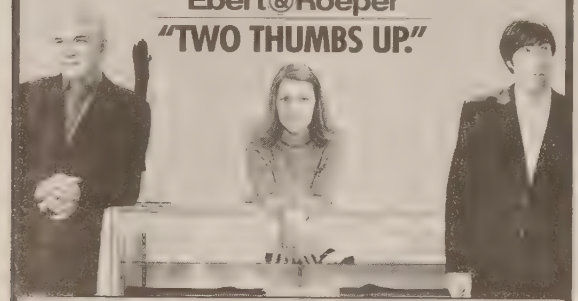

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film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Michelle Devereaux, Susan Gerhard, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Laurie Koh, Rachel Odes, Lynn Rapoport, and Chuck Stephens. The film intern is Ihsan Amanatullah. For show times see Rep Clock, page 98, and Movie Clock, page 99. For complete film listings, see www.sfbg.com.

Opening

G Hip-Hop comes to the Hamptons in Andrew (son of fashion icon Ralph) Lauren's *G*. A classic love triangle, *G* is the tale of a self-made millionaire rap mogul who moves to the sandy playground of the ultrawhite and ultrawealthy, where he's reunited with his long-lost love. Betrayal, reunion, and attempted reconciliation commence as NYC's street hustlers, pimps, and players party till dawn in America's sweater-set 'n' yacht capital. Inspired by *The Great Gatsby*, *G* unfortunately can't hold a matchstick to the F. Scott Fitzgerald classic. While the pacing and casting are good — especially the flamboyant, show-stealing sidekicks — the characters lack depth, and at its climax, *G* crescendos in a soap opera–esque explosion of violence and melodrama that's more made-for-TV movie than literary masterpiece. In doing so, the film misses an opportunity to truly tackle the race and class tensions that simmer at its edges. (1:37) (Sabrina Crawford) ☛ **Kamikaze Girls** See Movie Clock. (1:43) *Lumiere.*

Kiss Kiss, Bang Bang See "Black Is Back," page 46. (1:43) *Metreon.*

The Legend of Zorro You know a movie is in trouble when it fails to stack up against its

Continued on page 88

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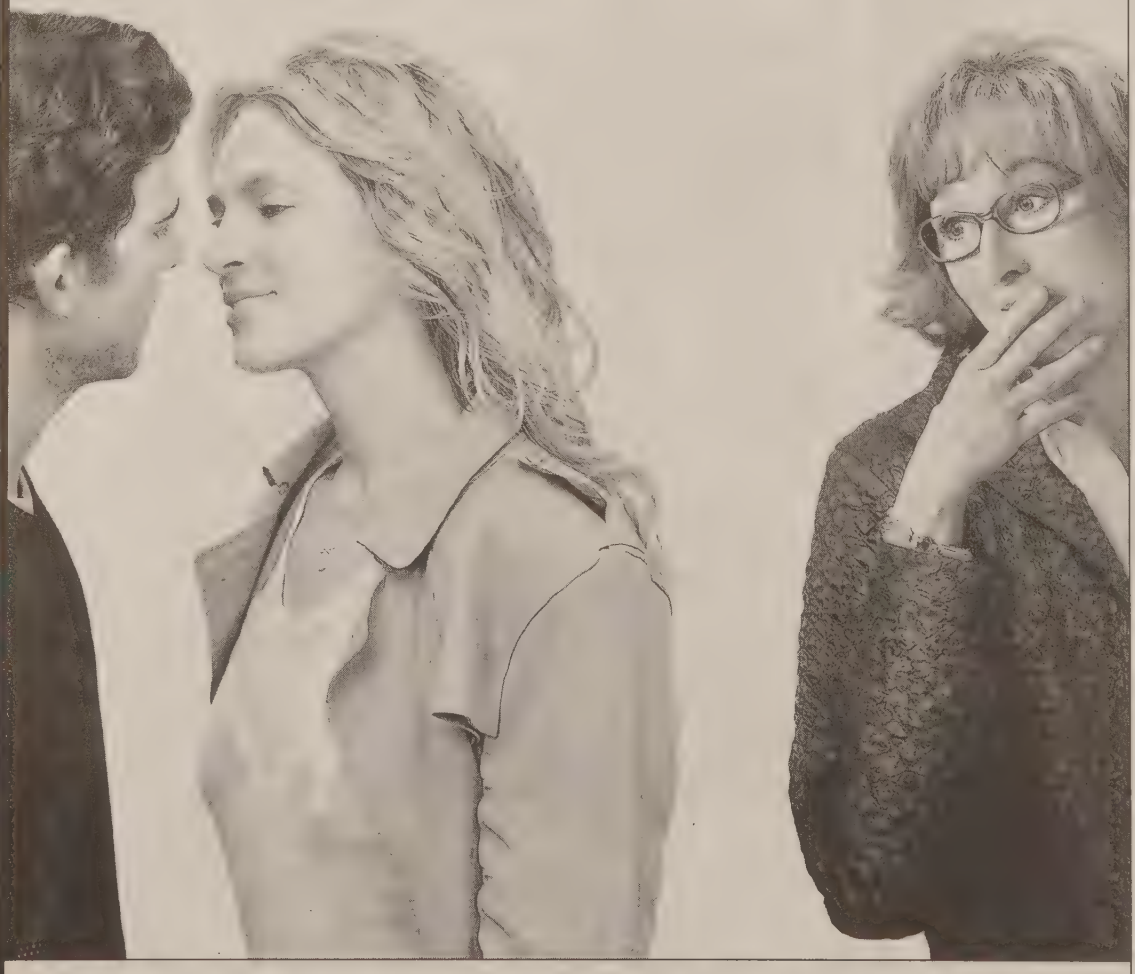

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Opening

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own parodies. While watching the latest celluloid escapades of Latin America's greatest folk hero, I couldn't get that *Simpsons* episode where Homer goes around glove-slapping people and demanding "satisfaction" out of my head. It also doesn't help that our hero himself, Antonio Banderas, was infinitely more engaging as a Zorro-esque kitty in *Shrek 2*. Heck, even Zorro's wife (Catherine Zeta-Jones) thinks it's time he hung up his sword. But he's too busy ensuring California's smooth transition to statehood, reigning in his adorable rapscallion of a son, and saving the entire US of A from the nefarious plots of a ludicrous secret society (sort of al-Qaeda meets the Priory of Sion). This is being billed as a film to delight the whole family, and if yours enjoys copious groin blows, pipe-smoking horses, and good old-fashioned jingoism, it won't be let down. But the stuff of legends, boys and girls, this ain't. (2:06) *Shattuck.* (Devereaux)

Make It Funky! It goes without saying that a very dark cloud hangs over this filmed-in-2004 celebration of New Orleans music. Though it's impossible to forget the Big Easy's recent devastation (fittingly, proceeds from these Roxie screenings will benefit Louisiana Rebirth), Michael Murphy's polished, upbeat doc captures the energy of a city that literally marches to the beat of its own drummer. A massive concert featuring the Dirty Dozen Band, Irma Thomas, several Neville brothers, and many more anchors *Make It Funky*'s journey through New Orleans's multicultural musical history. There are sidebars dedicated to legends Fats Domino, Louis Armstrong, and others; the spectacularly costumed Mardi Gras Indians; and the importance of music in breaking down racial barriers during the civil rights era. Though some off moments pepper the film — I realize Keith Richards is a rock god, and that he digs New Orleans, but does he gotta *sing* about it? — the music, and the city's unique spirit, speaks for itself. (1:49) *Roxie.* (Eddy)

Nine Lives Paul Haggis's overrated *Crash*, and now *Things You Can Tell Just'by Looking at Her* director Rodrigo Garcia's *Nine Lives*, really have me appreciating Paul Thomas Anderson. It always seemed so easy to tag PT as a Robert Altman follower, but the lesser directors reveal just how contrived Altman's trademark long take–vignette style can appear in unthinking hands. The star-studded *Nine Lives* comprises nine short windows into women trapped by their bodies, their pasts, their secrets, etc. The action again takes place in and around Los Angeles (as does *Crash*, as does Altman's *Short Cuts*), and the vignettes again overlap in characters and dribbling talk of "connectedness." There are a couple of strong scenes here (especially the one in which Robin Wright Penn runs into an old flame on a dizzying walk around the supermarket), and the one-take-per-vignette style is admittedly dramatic, but it all feels too neatly tied to be anything more than a setup. (1:45) *Albany.* (Goldberg)

Prime I think I saw this episode of *Sex and the City*; it's the one about mid-30s women dating twentysomething guys. Actually, *Prime* is a much longer, more tortuous take on the topic, without the catchy theme song and gratuitous fashion. Thirty-seven-year-old Rafi (Uma Thurman) has just finalized her divorce and is starting over with the encouragement of her therapist, Lisa (Meryl Streep, whose perky hair and loud outfits do their own acting). Meanwhile, a young guy named Dave (Bryan Greenberg) charms the pants off Rafi. Dave is 23 years old, Jewish, and an artist — in that order, those are the character's only, constantly referenced traits. The couple pursues an Ashton-Demi romance, hindered by a mother that disapproves of Ben dating outside his religion. There's also some other endless stuff about being at different points in their lives (the dialogue in an excruciating scene of almost-impregnation made me feel vomity). One plot twist adds a little juice, but otherwise Thurman and Streep are stuck in writer-director Ben Younger's uninformed fantasy of what a woman wants. (1:39) *Oaks, Presidio.* (Kohl)

Saw II Last year's *Saw* owed its surprise success not just to its creative brutality, but also to the slippery twists that let up only when the end credits began to roll. The sequel suffers a bit, then, because not only do you expect bigger, better, more bloodthirsty business — you also anticipate the eventual last-act revelation. Also, vindictive cancer patient Jigsaw (Tobin Bell) seems less menacing this time, probably because he's on camera chatting with his new nemesis, Det. Eric Mathews (Donnie Wahlberg), for half the movie. The killer's identity is certain, but what of the hapless victims targeted by Jigsaw's latest deadly morality lesson? This time there are more unwilling, unfortunate participants (a disparate group that includes Mathews's teenage son), and instead of a grimy room, their prison is a whole grimy house (it's *The Real World: Torture Chamber*!). The larger scale means *Saw II* is less tightly wound than its predecessor, and a little lower on the "Holy *shit!*" scale. However, the gruesome good stuff is all there — eyeballs gouged, brains splattered, etc. — and that's what we really care about, isn't it? (1:31) *1000 Van Ness, Kabuki, Metreon.* (Eddy)

Shopgirl Steve Martin's novella gets the big-screen treatment courtesy of director Anand Tucker *(Hilary and Jackie)*, and the result is a mixed-bag look at modern — i.e., highly complicated — romance. Saks Fifth Avenue clerk Mirabelle (Claire Danes) drifts through her lonely Los Angeles life, filling her spare hours with charcoal drawings and vintage-clothes shopping (the latter is never shown in the film, but her budget wardrobe is 1950s-cool all the way). Very nearly simultaneously, she meets age-appropriate slacker Jeremy (Jason Schwartzman) and older, wealthy commitment-phobe Ray (Martin). Ray takes her to swanky restaurants; Jeremy drags her to Universal CityWalk and asks socially inept questions: "Can I kiss you or what?" As the love triangle shifts and changes, Mirabelle is let down by her own expectations again and again (none-too-subtly telegraphed by *Shopgirl*'s intrusive, often shrill score). This is probably Danes's strongest work since *My So-Called Life* — let's just forget about *Terminator 3*, shall we? — but even her performance can't overcome the inherent ickiness of the Mirabelle-Ray pairing. (1:44) *Embarcadero.* (Eddy)

Continued on page 90

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Opening

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Steal Me "Your mother is a whore" would be a fact, not an insult, to 15-year-old Jake (Danny Alexander), a rail-hopper in search of his wayward mom. He ends up in a small town in Montana and befriends Tucker (Hunter Parrish), a local boy, after getting caught trying to steal his Jeep's radio. Jake is invited to Tucker's house and becomes a member of his family, but his klepto tendencies and unmoored Oedipal libido threaten his newly won idyllic domesticity. Aided by cinematographer Paul Ryan, who shoots rural Montana as though he were working for Terrence Malick, writer-director Melissa Painter shows off a sure, sensuous, and youthfully impatient style, but it seems like that's nearly all she has to give — the film is more sketchy than thought-out, yet bloated beyond natural length, with way too many shots of happily cavorting teens in the wilderness. Yet *Steal Me* is sincerely felt, though airy, and the actors, especially Cara Seymour as Tucker's mom, are quite good. There's lyricism in the film, but little of it strays beyond that of an Abercrombie and Fitch catalog, or stock-indie-prettiness. The sincerity struggles for life against the vacuity. (1:35) *Smith Rafael.* (Amanatullah)

☛**Three ... Extremes** A trio of Asia's most thrilling directors contribute to this anthology of unease. The feature-length version of Fruit Chan's *Dumplings* played at this year's San Francisco International Asian American Film Festival, but even in shorter form it sets *Three ... Extremes* off on a path of gruesome delights. Bai Ling stars as a woman whose dumplings owe their youth-restoring properties to a taboo ingredient (lensed in brilliant crimson by Christopher Doyle). The creepy crunch-crunch-crunch of *Dumplings* bridges into *Cut*, in which Park Chan-Wook *(Oldboy)* checks in with his favorite theme — revenge — with the story of a film director and his wife who are taken hostage by an outraged background actor. Takashi Miike brings *Three ... Extremes* to a battling close; his *Box*, about a circus performer turned novelist haunted by her dead twin sister, is eerily quiet and fantastically ambiguous. (1:58) *Act I and II.* (Eddy)

Wasabi Tuna Perhaps the fewer words said about the good-natured and Logo-ready *Wasabi Tuna* the better. As a vehicle for a pre-TrimSpa Anna Nicole Smith, this is no *The Girl Can't Help It*, let alone a *Seven Year Itch*. As a movie set in West Hollywood that takes place on Halloween night, this comedy is just slightly scarier than the brain cell–deficient gay slasher pic *Hellbent*. We're talking about a film in which the chief merits are Antonio Sabato Jr.'s butt cheeks, exposed during a blink-length shower scene. Once again courting the gay ticket, Sabato Jr. stretches his dramatic talents to play ... a fitness trainer. An early scene in which he and an obsessive gym-cycling client trade hot-and-bothered glances is the funniest moment in this directorial debut by Lee Friedlander (no, not the famous photographer). As one of a few Anna Nicole impersonators, Alexis Arquette, declares, "A girl's gotta put food on the table," which might explain why her career has come to this. If you think Anna Nicole is camp, and you don't think she's overexposed, you'll probably think this is funny — otherwise, stay away. (1:32) *Galaxy, Stonestown.* (Huston)

The Weather Man A Chicago forecaster (Nicolas Cage) receives an enviable job offer at the precise moment his family begins falling apart. (1:42) *Shattuck.*

The Weeping Meadow Suggested alternate title for the first film in director Theo Angelopoulos's planned trilogy: *Once upon a Time in Greece*. All the elements of a proper epic — melodrama, bleak landscapes, war, romance, a main character who ages decades — are contained in *The Weeping Meadow*, which follows the saga of a young couple who meet as children in 1919. They later run off together after the girl is forced to marry the boy's much older father; as the years pass, she's reunited with the twin sons she was forced to give up, and he sets off to America to pursue his musical career (he's a gifted accordion player) — where he ends up joining the army in a bid for US citizenship when World War II breaks out. Suffice it to say, there ain't no happy endings for anyone in this Greek tragedy. (2:50) *Balboa.* (Eddy)

Ongoing

☛**The 40-Year-Old Virgin** (2:00) *Red Vic.*

The Aristocrats (1:26) *Oaks, Roxie.*

The Californians Gavin Ransom (Noah Wyle) is Marin County's leading builder of garish monster homes on pristine headlands. He's accustomed to rubber-stamp approvals from city supervisors who can afford to ignore irate constituents like his own furiously pro-environment sibling Olive (Illeana Douglas). But Gavin's business fortunes begin to turn one day, improbably driven by the protesting anthems of sub–Ani DiFranco warbler Zoe (Kate Mara). Her silken voice and child-of-wheat-grass beauty enrapture Olive and Gavin both, creating an ugly new sibling rivalry. Writer-director Jonathan Parker (who'd previously done the smart update *Bartleby*, with Crispin Glover) is also a controversial real-life Bay Area developer à la Gavin. For a while, this modern spin on Henry James's *The Bostonians* (substituting environmentalism for women's suffrage) deftly spoofs both his own capitalist ilk and their pious, hemp-wearing foes. But too soon it begins losing satirical edge, making a series of self-defeating choices. The most curious is its downplay of Olive's sexuality — it's 2005, why not just make her an out lesbian? But far worse is the eventual presentation of Zoe's insipid vocals, blandly hooky tunes, and überbabe-backstage-at-a-Phish-show persona as a combo that might actually enchant. When a character this close to caricature sings "I hear Mother Nature cry" and you're *still* not sure whether to laugh or not, something has definitely gone wrong. (1:31) *Galaxy.* (Harvey)

☛**Capote** Truman Capote's life resists easy summary, so it's appealing that the first Hollywood biopic on the author ignores formula and turns one agonizing chapter of his life into an opportunity for an essay. Though *Capote* is based on the 1988

Continued on page 92

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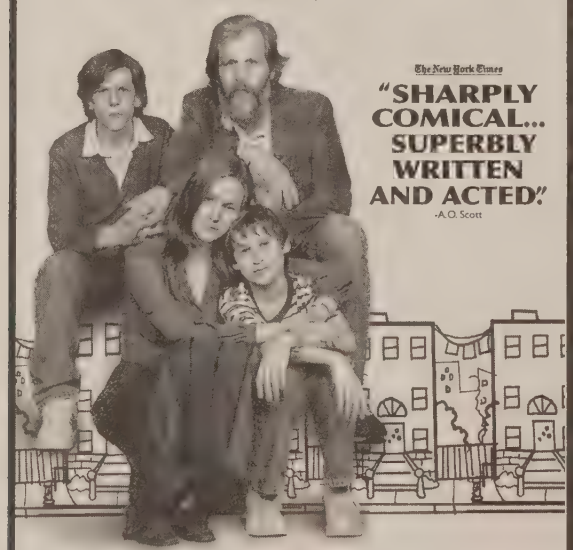
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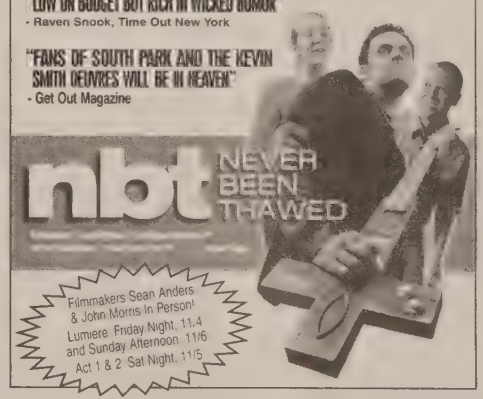
- Raven Snook, Time Out New York
"FANS OF SOUTH PARK AND THE KEVIN SMITH OEUVRES WILL BE IN HEAVEN"
- Get Out Magazine


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Ongoing

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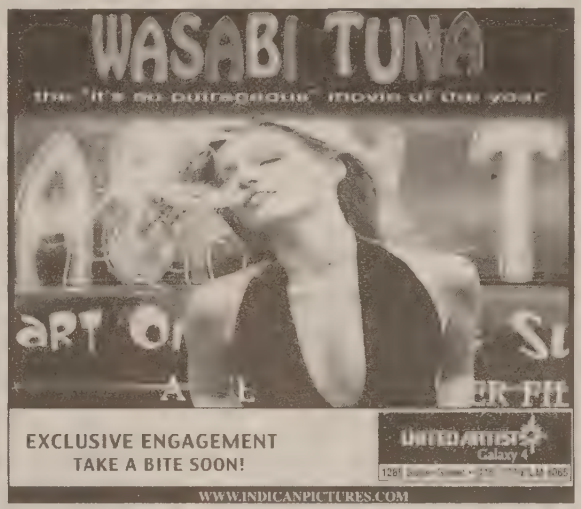
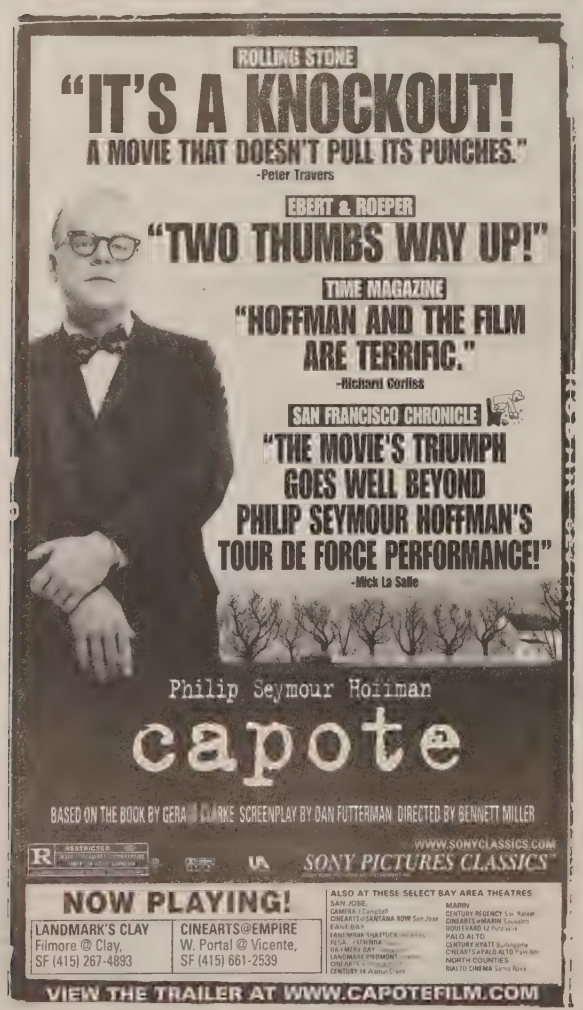
Gerard Clarke biography, Bennett Miller's film actually has a lot more in common with Janet Malcolm's 1990 *The Journalist and the Murderer* (a relationship the filmmakers also acknowledge). It's not so much a story of Capote (Philip Seymour Hoffman) as the illustration of the question Malcolm so artfully dodged: What, really, do journalists owe their subjects? In this case, what did the glittering Capote owe the two killers who lent him their life stories for his nonfiction "novel"? Hints of the hundred separate movies that could be made from Capote's life emerge in key details: The scarf he rattles like a saber in Kansas's cop HQ calls to mind the family warfare that accompanied his growing up gay in the '30s and '40s; the bottle of booze he doesn't seem to leave home without foreshadows a grim decline. This film makes a wonderful habit of entering ensemble scenes midsentence, creating a vérité feel without the sea-sickening camera, and it's hard to find fault with the casting: Catherine Keener, gently butch as the conscience of the film, Harper Lee, nails Capote's alter ego and "research assistant," hired for her ability to steward the writer into Holcomb, Kan.'s housewives' hearts. (1:50) *Clay, Empire, Shattuck.* (Gerhard)





Darwin's Nightmare (1:47) *Smith Rafael Film Center.*

Domino Here's the thing: *Domino* might've been a hella cool movie, circa 1995. A decade later, its ADD editing, faux-Tarantino posturing, and dipped-in-urine color scheme are not only dated, they're kinda boring. Keira Knightley stars as the title character in this *very* loosely based-on-reality story of a Beverly Hills brat who becomes a bounty hunter. Knightley snarls prettily, but that ain't reason to care about her character — especially for two-plus hours, and especially when she's supposed to be anchoring a needlessly complicated plot (the screenplay is by *Donnie Darko*'s Richard Kelly; *Man on Fire*'s Tony Scott directs). The trouble starts when Domino and her posse (Mickey Rourke, Edgar Ramirez) are sent to hunt down a quartet of robbers who've jacked a casino boss's millions. Mistaken identity, the Mafia, unrequited love, Las Vegas, a random lap dance, a randomer five minutes featuring Tom Waits, and a reality show hosted by former *Beverly Hills, 90210* pinups Ian Ziering and Brian Austin Green (playing themselves; Christopher Walken cameos as their producer) create a cacophony from which *Domino* never escapes — though a scene featuring Mo'Nique (who plays a crooked DMV employee) taking over the *Jerry Springer Show* is pretty frickin' hilarious, if totally extraneous. (2:08) *1000 Van Ness, Century 20, Century Plaza, Shattuck.* (Eddy)

Doom The best thing about *Doom* is that it's rated R, which means there's cussin' and bloodlettin' aplenty. Also, Karl Urban (*The Lord of the Rings*' Eomer) is dreamy. But any fool looking for plot or character development (beyond descriptive Marines-issue nicknames, à la "the Kid" and "Reaper") would be better off reading the back of a cereal box. Based on the hit video game, and directed by testosterone-ifier Andrzej Bartkowiak *(Cradle 2 the Grave)*, *Doom* is made up chiefly of gun battles in dark hallways, some of which happen to be on Mars. Besides Urban and a couple of minor characters who get squished early on, the Rock is the only cast member who's remotely convincing as a Marine (he also delivers all the corny one-liners: "Semper fi, motherfucker!"). Which is to say, this squad of supposedly elite forces includes a greasy-haired lech who announces midmission, "I gotta take a dump!" In its last third, *Doom* abandons all pretense of being an actual movie and goes into big-screen video game mode, resulting in what must be the most ludicrous series of POV shots ever filmed. (1:35) *1000 Van Ness, Century 20, Century Plaza, Kabuki.* (Eddy)

Dreamer: Inspired by a True Story (1:38) *1000 Van Ness, Century 20, Kabuki*

Elizabethtown (1:47) *1000 Van Ness, Century 20, Century Plaza, Kabuki, Shattuck*

Emmanuel's Gift (1:20) *Galaxy.*

Everything Is Illuminated (1:42) *Albany, Four Star, Opera Plaza.*

Flightplan (1:28) *1000 Van Ness, Century 20, Century Plaza, Kabuki, Shattuck*

Continued on page 94

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Ongoing

From page 92

The Fog Far scarier than this so-so remake is the fact that it even got made in the first place. Apparently, there really are no original ideas left — though, gosh, fog technology sure has come a long way since 1980. An Oregon island community idyllic enough to spawn lookers Tom Welling, Maggie Grace, and Selma Blair hides a dark past (here's a hint: lepers!), and when the you-know-what rolls in extra thick one creepy night, it's payback time. This new version spends more time explaining the town's backstory, always a little fuzzy in the original, but adds lame modern touches like a video-phone linkup for lighthouse DJ Stevie (Blair, the only cast member with a pulse). After *Assault on Precinct 13*, this is 2005's second remake of a John Carpenter film; meanwhile, the genre genius has been MIA since 2001's *Ghosts of Mars*. Better make something soon, sir, or Hollywood'll have nothing to rip off in 2030. (1:37) *1000 Van Ness, Century 20, Century Plaza, Kabuki.* (Eddy)

☛Forty Shades of Blue The main prizewinner at this year's Sundance fest, *Forty Shades of Blue* is director Ira Sachs's fractional 21st-century answer to Altman's *Nashville*. There is more than a trace of Sam Phillips to the bearded, sweater-vest sporting Alan James (Rip Torn, with gusto), a music-biz legend who receives, as the film opens, the type of lifetime honor that might dent the masculinity of a less cocksure man. Accustomed to getting what he wants, Alan thinks nothing of abandoning his much younger Russian girlfriend, Laura (Dina Korzun), at the festivities. This leaves her to drunkenly accept a ride home from a stranger whose advances she's forced to fight off as Alan's bitter son, Michael (Darren Burrows), secretly watches from the shadows of a guest bedroom. From rocky beginnings, a bond forms between Michael and Laura, the type that can only mean trouble. One of *Forty Shades*' distinguishing factors, though, is that none of the three main characters behaves or acts according to narrative code; Laura in particular reveals a new facet with each appearance — some endearing, others self-destructive. Korzun's might be the most repressively nuanced and haunting performance by a woman in an American film since Julianne Moore's in *Safe*, and her director is in perfect sympathy with it, even as he exposes Laura's imperfect misdeeds. (1:49) *Roxie, Smith Rafael.* (Huston)

Garçon Stupide (1:34) *Act I and II, Lumiere.*

☛Good Night, and Good Luck (1:30) *Albany, Embarcadero, Orinda, Piedmont.*

The Gospel (1:45) *Century 20.*

☛A History of Violence (1:35) *1000 Van Ness, Century 20, Four Star, Metreon.*

In Her Shoes (2:10) *1000 Van Ness, Century 20, Century Plaza, Kabuki, Presidio.*

Innocent Voices (2:00) *Embarcadero, Empire, Shattuck.*

Just Like Heaven (1:41) *Century 20.*

Loggerheads (1:33) *Shattuck.*

☛Los Angeles Plays Itself (2:49) *Roxie.*

☛March of the Penguins (1:20) *Four Star, Opera Plaza, Piedmont, Shattuck.*

☛MirrorMask (1:41) *Act I and II, Lumiere.*

North Country With dowdy wig, late-1980s fashions, and Minne-*soh*-ta accent firmly in place, *North Country* star Charlize Theron proves her *Monster* triumph was no fluke. Though Niki Caro's follow-up to *Whale Rider* is hardly perfection — violations include aggressive tear-jerking — it's a solid drama that often resembles *Erin Brockovich* in tale and tone. After fleeing her abusive husband, Josey (Theron) moves back in with her parents (Richard Jenkins, Sissy Spacek) with small daughter and sullen teenage son in tow. To her Dad's disgust, Josey follows the advice of a friend (Frances McDormand) and seeks out a job at the local steel mine, the only place for miles around that pays a decent wage. Josey soon finds that working shoulder-to-shoulder with raging misogynists is hardly worth the money she so desperately needs. As the abuse escalates and the film's general atmosphere of hostility intensifies, Josey takes a cue from Anita Hill and decides to sue the company. Caro avoids making all men evil by tossing a few good eggs into the mix (including Woody Harrelson as the lawyer who takes Josey's case), but the film is still exceedingly heavy-handed — I'm not kidding about the tear-jerking. Still, there's an integrity at work here (plus, you can't beat the cast, and the cinematography is outstanding) that keeps *North Country* from dissolving into movie-of-the-week territory. (2:10) *1000 Van Ness, Century 20, Century Plaza, Kabuki, Orinda, Presidio.* (Eddy)

The Overture (1:44) *Smith Rafael.*

Proof (1:39) *Opera Plaza, Piedmont.*

☛Proteus: A Nineteenth Century Vision (1:01) *Roxie.*

Separate Lies (1:27) *Oaks, Smith Rafael.*

☛Serenity (1:59) *1000 Van Ness, Century 20, Shattuck.*

☛The Squid and the Whale 'You'd like Kafka — one of my predecessors," onetime literary prodigy Bernard (Jeff Daniels) informs eldest son Walt (Jesse Eisenberg), the perfect reflecting-mirror parrot for all Dad's pretensions. It's Park Slope, Brooklyn, 1986. Joan (Laura Linney) has finally realized that being Bernard's wife — his third — is hard labor no one should have to endure in a free society. Still, their separation hits 16-year-old Walt and 12-year-old Frank (Owen Kline) hard, with joint custody splitting loyalties as well as the week. Frank wisely chooses Mom as a more reliable port in a storm, while Walt, as usual, seeks shelter 'neath professorial Dad's enormous ego; both kids deal with the home-front crisis in variably alcoholic, masturbatory, and plagiarizing ways. Noah Baumbach *(Mr. Jealousy)* won awards for both writing and directing at the Sundance Film Festival this past January, and his film is X-Acto-knife-sharply observed and acted. Yet one leaves the theater as if leaving a cocktail party where dinner was mistakenly expected. The conversation is brilliant; the hors d'oeuvres are superb. But a slightly dazzled inebriation wears off too soon, leaving the viewer sober and unsated. (1:28) *Bridge.* (Harvey)

Stay Not that anyone was mistaking Marc Forster for an auteur, but *Stay* extinguishes any momentum the director may have had from *Monster's Ball* and *Finding Neverland*. I like plenty of implausible movies, but *Stay* is insulting in the way it doesn't have time for narrative coherence; the filmmaker is too busy addressing the questions of the universe to concern himself with a minor detail like audience involvement. A laconic Ewan McGregor plays Sam Foster, a psychologist who takes a plunge through the looking glass when he begins working with a young, suicidal artist (Ryan Gosling) who may actually already be dead. Identities blur and time slips in a hackneyed procession of computer-enhanced visual effects that put leads McGregor, Gosling, and Naomi Watts out to sea. By the fiery finish (which has already been flashily alluded to a dozen times — Forster doesn't seem one for tact) none of the major characters know what's going on, and neither do we. This isn't the first time New York has been depicted as a dark world of "dreams and bones," but I'll be damned if *Eyes Wide Shut*

Continued on page 96

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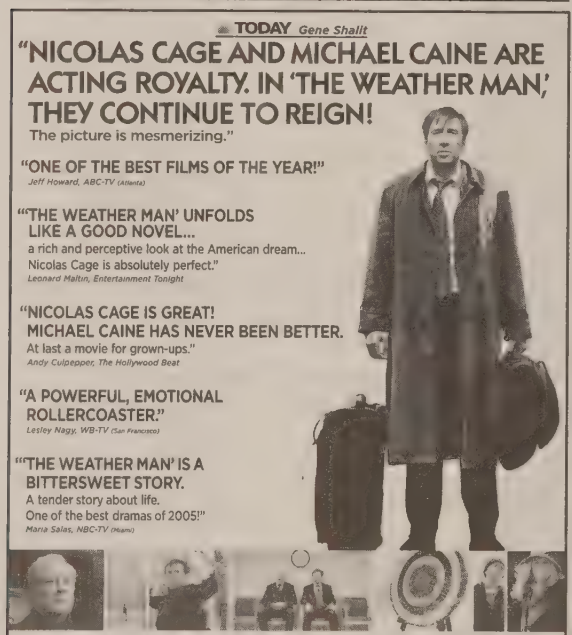

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filmlistings

Ongoing

From page 94

doesn't seem a modest work next to Forster's masturbatory foray into sci-fi babble. (1:38) *1000 Van Ness, Century 20, Century Plaza, Shattuck.* (Goldberg)
✒**Thumbsucker** (1:36) *Opera Plaza.*
✒**Tim Burton's Corpse Bride** (1:15) *1000 Van Ness, California, Century 20, Century Plaza, Grand Lake.*
Two for the Money (1:56) *1000 Van Ness, Century 20, Century Plaza.*
Wait Till You're Older (1:45) *Four Star.*
Waiting ... (1:33) *Century 20.*
✒**Wallace and Gromit: The Curse of the Were-Rabbit** (1:25) *1000 Van Ness, Balboa, California, Century 20, Century Plaza, Grand Lake, Kabuki, Orinda, Presidio.*
The War Within (1:40) *Shattuck.*
Where the Truth Lies (1:46) *California, Lumiere.*
Zombie Honeymoon (1:28) *Red Vic.*

Rep picks

✒**Bunny Lake Is Missing** Long unavailable on home video, Otto Preminger's *Bunny Lake Is Missing* has always seemed a lost treasure to those lucky enough to catch a 35mm print of the film (a small cult following existed around the movie at my college). That all began to change once rumors revved up that Reese Witherspoon was interested in doing a remake, but, make no mistake, this remains a would-be classic. Very much ahead of its time, Preminger's film is a taut masterpiece of unease centered on a missing child who may or may not actually exist; this sort of existential drama play has come very much into favor in the past decade, but hardly any of the followers come close to matching the graceful style (those camera movements!) and riveting objectivity of Preminger's gaze. Besides, *Bunny Lake* is set in swinging London (complete with a cameo by the Zombies) and features a Saul Bass title sequence that rivals any of the maestro's work with Hitchcock. See it before it disappears again. (1:47) *Castro.* (Goldberg)
'Independent Exposure: Halloweird' There are plenty o' treats in this grab bag of shorts compiled by Microcinema International. "Halloweird" — emphasis on the "weird" — moves briskly along with animated, live-action, and experimental selections; during the program's run time, you'll not only see something that looks eerily like the haunted video from *The Ring*, but you'll also travel to 2061 to learn the dictionary definition of *moach.* Other highlights include twin tales of bickering couples that end badly for the wife (*Flush*) and then the husband (*Ingrid, Palle, and the Sounds*); *The Real Adventures of G.I. Joe: Episode Four: Reinforcements*, a riff on *Apocalypse Now* that also owes a debt to Todd Haynes's *Superstar; Devil Tour '94*, a mélange of pranksterism, local newscasters, and Satanic puns; and *Honey Pot*, a faux-doc that starts at a hive, ends at a honey-bear bong, and lingers at a porn shoot in between. *Red Vic.* (Eddy)
Romance of a Horsethief After his 1951 blacklisting, Abraham Polonsky only directed two films — this feature, from two decades later, was his last. It's an affectionate look backward at the high jinks of Jewish peasants sticking it to the Cossacks in Polish Russia, circa 1904, based on a set of Yiddish short stories by Joseph Opatoshu. When Captain Stolloff (Yul Brynner) cracks down on the little town he controls in the name of the czar, horse-thief Kifke (Eli Wallach) is roused to action by his protégé, Zanvill (Oliver Tobias), who needs to save his revolution-minded girlfriend, Naomi (Jane Birkin), from being sent to Siberia. (Serge Gainsbourg also pops up, playing an ineffectual fop given to saying things like "Oh, you crazy Poles!") *Romance* is subtly in line with its director's radicalism, but its pleasures are ultimately kitschy and warmly nostalgic — Polonsky was not the director best-suited to capture the material's broad, sometimes corny

humor and tone (the botched edits and offensive score added after he left the film don't help), but the film works as a celebration of a triumph by a full-blooded, self-sufficient, and hearty people. "Always remember that you're a Jew," Zanvill's father tells him before saying good-bye. The film honors his pride. (1:41) *Yerba Buena Center for the Arts.* (Amanatullah)

'Shock It to Me! Revenge of Creature Features' See "Trash," page 44. *Castro.*

☛ **'That's Godsploitation!'** As we enter the week that encompasses Hell Houses, cross-dressing by amateurs, and those tiny little chocolate bars — how *do* they get them so small? — Other Cinema responds with an "Incredibly Strange Religion" program reminding you just where all this casual paganism is gonna get you. Or as a lurid ad for one of born-again exploitation filmmaker Ron Ormond's epics screamed, "Mama, hell is so hot!" You will get a sizable dose of *Burning Hell* in the program's excerpt from that 1974 feature, in which real-life star Southern Baptist preacher Estus Pirkle — a name that captures his degree of personal charm — lectures a fictive dirty hippie (director's son Tim Ormond) on just how much boiling damnation awaits those who don't give it up to Jesus. The main attractions are scenes of Hades itself, wherein a psychedelically face-painted Satan presides over the torment of sinners from both New Testament and Love generations. Ormond Sr. had first approached the silver screen with such incitements to drive-in lust as *Please Don't Touch Me* (a.k.a. *Teenage Bride*) and the immortal *Monster and the Stripper.* So he was particularly well-schooled to illustrate wanton ways and their eternal-hellfire payoff after turning, in 1971, to "soul winner" cinema exercises that played mostly rural Southern churches. If that doesn't start you worrying about what's in store for your own little smarty-pants urban-snarkster soul, clips featuring latter-day evangelical-hysterics Screaming Boy and Brother Russell and an exposé of hidden "Disney perversion" will. Cooling the flames, you will receive balm in the form of *Underground Cities of Mars,* one of the many staggering mini-epics created by followers of Unarius — the El Cajon–based religion that is the greatest ever created by humans and outer-space travelers. Long live Uriel! *Artists' Television Access.* (Harvey)

This Gun for Hire As an example of early film noir, this 1942 adaptation of Graham Greene's *A Gun for Sale* deserves a reputation as big as its influence. It's not a masterpiece, but rather a Golden Age product that came off the studio assembly line with its individuality mostly intact. Raven (Alan Ladd, in his debut) is a stone-cold professional killer with a soft spot for cats, who's set up by a cowardly fifth columnist (Laird Cregar) and vows revenge, only to collide with the sultry Veronica Lake. The movie succeeds less because of the solid but unimaginative direction of Frank Tuttle, or the screenplay by old hand W.R. Burnett and future "Hollywood Ten" blacklistee Albert Maltz (which crudely compresses the novel and forces what's left to balance on an outrageous chain of coincidences), than because of John Seitz's moody, often raw cinematography and the dry ice generated whenever Ladd and Lake meet. *Gun* was among the first of many films to feature a hard-boiled, inwardly wounded assassin out on his last job; to the film's credit, Ladd gets to establish a surprisingly high body count before we're asked to feel sympathetic toward him. Behind its patriotic intent, the film's excursions into amoral cool look forward to Jean-Pierre Melville's *Le Samouraï* and beyond. (1:20) *Yerba Buena Center for the Arts.* (Amanatullah) ✣

American Indian Film Institute 30th annual

American Indian Film Festival®

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30TH ANNUAL AMERICAN INDIAN FILM FESTIVAL KICKS OFF NOVEMBER 5TH

San Francisco, CA - The celebrated Annual American Indian Film Festival, presented by the American Indian Film Institute (AIFI), kicks off its 30th year on November 5, 2005. As the nation's most dominant outlet for Native American films, the American Indian Film Festival will feature ground-breaking films and documentaries of USA American Indian and Canada First Nation communities.

The Film Festival will take place in San Francisco and run for eight days from November 5 through 12 at two select theatre venues. The UA Galaxy Theatre, 1285 Sutter Street @ Van Ness, will hold screenings from November 5- 9 and The Palace of Fine Arts from November 10 -12.

The American Indian Film Festival will showcase over 66 films, documentaries and shorts including 4 independent feature films with an expected audience of 5,000. AIFI's Tribal Touring Program, a Native youth film workshop program supported by The James Irvine Foundation, LEF Foundation and tribal host partners, will also be screening their culturally enriched films Nov. 10 at the Palace of Fine Arts.

Nov. 5 - Opening Nite Film: *Trudell* - Twelve years in the making, this is a beautifully woven impressionistic portrait of one of the most iconic activists in recent history, poet-prophet-activist, John Trudell. A participant in the takeover of Alcatraz Island in 1969, Chairman of the American Indian Movement through most of the turbulent seventies, subject of one of the longest FBI files in history (over 17,000 pages), Trudell's life is a literal and metaphorical mirror of modern Native American history. After a suspicious fire kills his pregnant wife, mother-in-law and three children, Trudell leaves politics but continues to advocate for active personal responsibility to the earth and all its inhabitants.

Nov. 11 - Closing Nite Film: *Johnny Tootall* - In her second dramatic feature, Ontario-based filmmaker Shirley Cheechoo explores rebirth, recovery and the search for truth. Johnny Tootalls eponymous hero (Adam Beach) journeys home following a haunting tour of duty in Bosnia. Upon his return he finds a new war. His estranged brother (Nathaniel Arcand) is leading his people in a protest to save their sacred land. Brothers and worlds collide as Johnny grapples with the demons of his past until a tragic incident leads him to embrace his destiny.

Live entertainment will be performed at the **American Indian Motion Picture Awards Show**, which will be a two night event (**Nov. 11-12**) with fourteen prestigious film awards to be presented. For more information on the American Indian Film Festival please visit **www.aifisf.com**

All programs are open to the general public and will require tickets for admission. The Festival provides a warm and friendly environment that allows everyone to experience the excitement and the joy of movies.

Advance Tickets available thru AIFI: 415-554-0525 visa & mastercard.
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Opening Nite: Nov. 5
Matinee & evening shows: Nov. 6 – 9
$5 Matinees (UA Galaxy 12:00 pm – 5:30 pm)
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Dates: Nov. 10 – 12, 2005@ Palace of Fine Arts
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Schedules are for **Wed/26 through Tues/1** except where noted. Double features are marked with a •. Director and year are given when available. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; (415) 824-3890, www.atasite.org. $3-5. **The Man with the Movie Camera** (Vertov, 1929) *Thurs-Fri, 8.* With new scores performed live by Dr. Prisoner: The Brain! (Thurs) and the Zag Men (Fri). Other Cinema: "That's Godsploitation!" *Sat, 8:30.*

BALBOA 3630 Balboa, SF; (415) 221-8184, www.balboamovies.com. $6-8.50. "Tab Hunter Confidential": **Polyester** (Waters, 1981) *Tues, 8:50.* Hunter in person to sign copies of *Tab Hunter Confidential* (6pm) and to converse onstage with coauthor Eddie Muller (7:30pm).

'CALIFORNIA INDEPENDENT FILM FESTIVAL' Various Livermore venues; www.caindiefest.com. The festival kicks off with a tribute to director John Badham *(Saturday Night Fever). Wed-Sun.*

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $5.50-8.50. "Monster Movie Marathon": **Frankenstein** (Whale, 1931) *Wed-Thurs, 7 (also Wed, 1, 4);* **Bride of Frankenstein** (Whale, 1935) *Wed-Thurs, 8:30 (also Wed, 2:30, 5:30).* **Abbott and Costello Meet Frankenstein** (Barton, 1948) *Thurs, 5:10.* "Shock It to Me! Revenge of Creature Features": **The Creeping Unknown** (Guest, 1955) *Fri, 7;* **The Revenge of Frankenstein** (Fisher, 1958) *Fri, 8:45;* **The Vampire Lovers** (Baker, 1970) *Fri, 10:30;* **Night of the Living Dead** (Romero, 1968) *Sat, 1;* **The Horror of Party Beach** (Tenney, 1964) *Sat, 7;* **Nightmare in Blood** (Stanley, 1976) *Sat, 9;* **The Fearless Vampire Killers** (Polanski, 1967) *Sat, 11:30;* **The House of Usher** (Corman, 1960) *Sun, 1:15;* **The Comedy of Terrors** (Tourneur, 1964) *Sun, 2:50;* **The Abominable Dr. Phibes** (Fuest, 1971) *Sun, 4:30;* **Curse of the Demon** (Tourneur, 1957) *Sun, 7;* **The Haunting** (Wise, 1963) *Sun, 9.* Russ Tamblyn hosts *Curse of the Demon* and *The Haunting* screenings. **Bunny Lake Is Missing** (Preminger, 1965) *Tues, 7.* **The Tenant** (Polanski, 1976) *Tues, 9.*

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9. **Darwin's Nightmare** (Sauper, 2004) *call for times.* **Forty Shades of Blue** (Sachs, 2005) *call for times.* **The Overture** (Vichailak, 2005) *call for times.* **Separate Lies** (Fellowes, 2005) *call for times.* "Michael Powell 100th Birthday Celebration": **The Edge of the World** (Powell, 1937) with "An Airman's Letter to His Mother" (Powell, 1941) *Thurs, 7;* **A Canterbury Tale** (Powell and Pressburger, 1944) *Sun, 4, 7.* **Steal Me** (Painter, 2005) *Oct 28-Nov 3, call for times.*

CINEMA HEAVEN ENCORE Curry House, 1040 Columbus, SF; belle_diamond@hotmail.com. Free. Cinema Heaven Encore presents classic American and foreign films (from 1932 to '85) *Thurs, 7;* e-mail for film title and to RSVP.

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www.berkeleyvideofilmfest.org

PHOTO BY TIM BURTON

'Tis the season: Get your *Nightmare Before Christmas* fix at the Clay.

CLAY THEATRE 2261 Fillmore, SF; www.8tales.com. $8. "Bigfoot vs. Kittens: Eight Tales in the Late Night Tradition": **The Nightmare Before Christmas** (Selick, 1993) *Fri-Sat, midnight.*

ELLEN DRISCOLL AUDITORIUM Frank Havens Elementary School, 325 Highland, Pidemont; (510) 835-9227, www.diversityworks.org. Free. Piedmont Diversity Committee presents: **Girl Trouble** (Leban and Szajko) *Wed, 7.*

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $5-7. "Heavenly Hepburns": **Woman of the Year** (Stevens, 1942) *Fri, 6:30.*

OAKS THEATRE 1875 Solano, Berk; www.berkeleyvideofilmfest.org. $5-20. "Berkeley Video and Film Festival," independent works from the United States and beyond. *Fri, 7:30; Sat-Sun, 1.*

ODDBALL FILM AND VIDEO 275 Capp, SF; (415) 558-8112, info@oddballfilm.com (RSVP requested). $10. "Smut Shop Cinema: The Subject Is Sex," short films *Fri, 8.*

PFA 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $4-8. "Doctor Atomic Goes Nuclear": **Fail Safe** (Lumet, 1964) *Wed, 7:30;* **On the Beach** (Kramer, 1959) *Fri, 7;* **Five** (Oboler, 1951) *Fri, 9:30;* **The Most Dangerous Man Alive** (Dwan, 1961) *Sun, 5:30.* "Dutch Voices: Peter Delpeut": **Lyrical Nitrate** (1990) *Thurs, 7.* "Elem Klimov": **Sport, Sport, Sport** (1971) *Sat, 5:45;* **Come and See** (1985) *Sat, 7:30.*

RED VIC 1727 Haight, SF; (415) 668-3994. $4-7. **Zombie Honeymoon** (Gebroe, 2004) *Wed, 2, 4, 7:15, 9:15.* "Independent Exposure: Halloweird," short films and videos from around the world, *Thurs, 7:15, 9:15 ($8).* **The 40-Year-Old Virgin** (Apatow, 2005) *Fri-Sat, 7:15, 9:35 (also Sat, 2, 4:20).* **Charlie and the Chocolate Factory** (Burton, 2005) *Sun and Tues, 7, 9:25 (also Sun, 2, 4:25).*

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087. $4-8. **The Aristocrats** (Provenza, 2005) *Wed-Thurs, 9:20 (also Wed, 4:15).* **Forty Shades of Blue** (Sachs, 2005) *Wed-Thurs, 6 (also Wed, 1).* **Los Angeles Plays Itself** (Anderson, 2004) *Wed-Thurs, 7:30.* **Proteus: A Nineteenth Century Vision** (Lebrun, 2004) *Wed-Thurs, 8 (also Wed, 3).* **Make It Funky!** (Murphy, 2005) *Oct 28-Nov 3, call for times.*

SAN FRANCISCO MUSEUM OF MODERN ART Koret Education Center, 151 Third St, SF; (415) 538-2693, www.sfmoma.org. $8-10. **My Eyes Were Fresh: The Life and Photographs of John Gutmann** (Reed) *Daily, 4 (also Thurs, 7:30 and Sat-Sun, 3), through Nov 18.*

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $5-8. San Francisco Jewish Film Festival presents: **Romance of a Horsethief** (Polonsky, 1971) *Wed, 6;* **This Gun for Hire** (Tuttle, 1942) *Wed, 8.* ❖

PHOTO © SHIMOTSUMA STORY MEDIA PARTNERS

Noseworthy: Odd couple Momoko (Kyoko Fukada) and Ichiko (Anna Tsuchiya) chill in *Kamikaze Girls*.

'Kamikaze Girls'

Dandy candy

The Asian horror zeitgeist may be waning, but nobody better lay their stinkin' American-remake paws on Tetsuya Nakashima's *Kamikaze Girls*. This genius, endlessly entertaining Japanese comedy follows the opposites-attract friendship that develops between two teenage girls: Momoko (Kyoko Fukada), who dresses like Bo Peep and longs to live in 18th-century France ("Life then was like candy!"), and Ichiko (Anna Tsuchiya), a tough "Yanki" who spits, delivers impulsive head-butts, and rides with a gang called the Ponytails. The movie's breakneck pace begins with frame one — just *try* to resist a movie that kicks off with a cartoon hell-on-wheels type declaring, "My bike ignites!" before ripping into rock 'n' roll — and never lets up, shooting off on tangents to explain Momoko and Ichiko's backstories; peppering scenes with music and animation; popping in a dream sequence or two; and creating a world where fierce embroidery skills make one impervious to harm, even when surrounded by weapons-toting bikers who mean business. *Kamikaze Girls* is the most joyously goofy movie of the year — if I didn't hate the phrase "girl power" so much, I'd invoke it here. So I'll just say this: Go see the damn movie! (Cheryl Eddy)

Show times are for **Wed/26 through Tues/1** *except where otherwise noted. Double features are marked with a •. ♿ Wheelchair accessible. 𝅘𝅥𝅮 Listening device.* **P** *Free, reduced-rate, or validated parking. See Rep Clock, page 98, for information on rep houses and special film programs. All times are p.m. unless otherwise specified.*

San Francisco

1000 VAN NESS ♿ 𝅘𝅥𝅮 **P** 1000 Van Ness. 931-9800. **The 40-Year-Old Virgin** (Wed-Thurs), **Corpse Bride, Domino, Doom** (starts Fri), **Dreamer** (starts Fri), **Elizabethtown, Flightplan, The Fog, The Gospel** (Wed-Thurs), **A History of Violence, In Her Shoes, Just Like Heaven** (Wed-Thurs), **Kids in America** (starts Fri), **North Country** (starts Fri), **Serenity, Stay** (starts Fri), **Two for the Money, Waiting ...** (Wed-Thurs), **Wallace and Gromit: The Curse of the Were-Rabbit**.

BALBOA 38th Ave/Balboa. 221-8184, www.balboamovies.com. **Darwin's Nightmare** Wed-Thurs, noon. **Sequins** Wed-Thurs, noon, 1:45, 3:30, 5:15, 7, 8:45. **Polyester** Tues, 8:50. **Wallace and Gromit: The Curse of the Were-Rabbit** Wed-Thurs, 1:55, 3:40, 5:25, 7:20, 9:10; Fri-Tues, noon, 1:50, 3:40, 5:30, 7:20, 9:10. **The Weeping Meadow** (starts Fri) Fri-Mon, 1:10, 4:20, 7:30.

BRIDGE Geary/Blake. 267-4893, 777-FILM, #025. **The Squid and the Whale** 1, 3:10, 5:15, 7:30, 9:35.

CENTURY 20 𝅘𝅥𝅮 Junipero Serra at John Daly Blvd, Daly City. (650) 994-7469. Call for shows and times.

CENTURY PLAZA 𝅘𝅥𝅮 **P** South San Francisco, Noor off El Camino. (650) 742-9200. Call for shows and times.

CLAY 𝅘𝅥𝅮 Fillmore/Clay. 267-4893, 777-FILM, #096. **Capote** 1:30, 4:15, 7, 9:40 (also Fri-Sat, 11a). **The Nightmare Before Christmas** Fri-Sat, midnight.

EMBARCADERO CENTER CINEMA ♿ 𝅘𝅥𝅮 **P** 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154. **Good Night, and Good Luck** noon (Fri-Tues, show at 12:10), 1, 2:20, 3:20, 4:40, 5:40, 7:10, 8, 9:30, 10:15. **Innocent Voices** Wed-Thurs, 1:15, 4, 7, 9:40. **Loggerheads** Wed-Thurs, 12:15, 2:30, 5, 7:30, 10. **Nine Lives** (starts Fri) 1:30, 4:10, 7 (no show Tues), 9:40. **Proof** Wed-Thurs, 1:30, 4:15, 7:20, 9:50. **Shopgirl** (starts Fri) noon, 1:15, 2:30, 4, 5, 6:45, 7:30, 9:15, 10.

EMPIRE 𝅘𝅥𝅮 **P** West Portal/Vicente. 661-2539. Call for shows and times.

FOUR STAR Clement/23rd Ave. 666-3488. 2046 Wed-Thurs, 9:45. **The Constant Gardener** Wed-Thurs, 3, 7:25. **Everything Is Illuminated** Fri-Tues, 3:15, 7:25. **Grizzly Man** Wed-Thurs, 1, 5:25; Fri-Tues, 1:10, 5:20. **A History of Violence** Fri-Tues, 2:50, 6:10, 9:30. **March of the Penguins** Wed-Thurs, 1, 4:30, 8; Fri-Tues, 1:15, 4:35, 7:55. **Wait till You're Older** Wed-Thurs, 2:40, 6:10, 9:35; Fri-Tues, 9:30.

GALAXY ♿ 𝅘𝅥𝅮 Sutter/Van Ness. 474-2835. Call for Fri-Tues shows and times. **The Californians** Wed-Thurs, 12:55, 3:55, 7:20, 9:40. **The Constant Gardener** Wed-Thurs, 1, 4, 7, 9:50. **Emmanuel's Gift** 1:10, 3:45, 7:10, 9:20. **Quality of Life** Wed-Thurs, 12:45, 4:15, 7, 9:30.

KABUKI 8 ♿ 𝅘𝅥𝅮 **P** Post/Fillmore. 931-9800. **The Constant Gardener** (Wed-Thurs), **Corpse Bride** (Wed-Thurs), **Doom** (starts Fri), **Dreamer** (starts Fri), **Elizabethtown, Flightplan, The Fog, In Her Shoes, North Country** (starts Fri), **Serenity** (Wed-Thurs), **Two for the Money** (Wed-Thurs), **Wallace and Gromit: The Curse of the Were-Rabbit**.

LUMIERE ♿ 𝅘𝅥𝅮 **P** California/Polk. 267-4893, 777-FILM, #097. **Garçon Stupide** 5, 9:45 (also Wed-Thurs, 7:30). **Kamikaze Girls** (starts Fri) 4:30, 7, 9:25 (also Fri-Sun, 2). **MirrorMask** 4:45, 7:15 (Fri-Tues, show at 7:10), 9:35 (also Fri-Sun, 2:15). **Where the Truth Lies** Wed-Thurs, 4:30, 7, 9:25; Fri-Tues, 7:20 (also Fri-Sun, 2:30).

METREON ♿ Fourth St/Mission. 1-800-FANDANGO #705. Call for shows and times.

METRO Union/Webster. 931-1685. Call for Fri-Tues shows and times. **In Her Shoes** Wed-Thurs, 1, 4, 7, 9:55.

OPERA PLAZA ♿ 𝅘𝅥𝅮 Van Ness/Golden Gate. 267-4893, 777-FILM, #028. **Everything Is Illuminated** Wed-Thurs, 1:45, 4:15, 6:45, 9:10; Fri-Tues, 1:45, 4:15, 7, 9:30. **Innocent Voices** Fri-Tues, 1:30, 4, 6:45, 9:20. **March of the Penguins** Wed-Thurs, 2:30, 5, 7:30, 9:40; Fri-Tues, 2:15, 7:15. **Proof** Fri-Tues, 2, 4:30, 7:15, 9:40. **Separate Lies** Wed-Thurs, 2:15, 4:45, 7:15, 9:30. **Thumbsucker** Wed-Thurs, 2, 4:30, 7, 9:20; Fri-Tues, 4:45, 9:50.

PRESIDIO ♿ 𝅘𝅥𝅮 2340 Chestnut. 776-2388. **Elizabethtown** Wed-Thurs, 2:10, 4:50, 7:25, 9:50. **A History of Violence** Wed-Thurs, 2:30, 5, 7, 9:20. **In Her Shoes** Fri-Tues, 2:10, 4:50, 7:20, 9:55. **North Country** 2, 4:40, 7:15, 9:45. **Prime** (starts Fri) 2:20, 5, 7:30, 9:50. **Wallace and Gromit: The Curse of the Were-Rabbit** Wed-Thurs, 2:20, 4:30, 6:50, 9:10; Fri-Tues, 2:30, 4:30, 6:50, 9.

STONESTOWN ♿ 𝅘𝅥𝅮 **P** 19th Ave/Winston. 221-8182. Call for Fri-Tues shows and times. **Everything Is Illuminated** Wed-Thurs, 1:30, 4, 7, 9:30. **Good Night, and Good Luck** Wed-Thurs, 1:15, 3:45, 7:15, 9:30.

VOGUE 𝅘𝅥𝅮 Sacramento/Presidio. 221-8183. Call for Fri-Tues shows and times. **Doom** Wed-Thurs, 1:45, 4:15, 7, 9:35.

Oakland

GRAND LAKE ♿ 𝅘𝅥𝅮 **P** 3200 Grand, Oakl. (510) 452-3556. **The Constant Gardener** Wed-Thurs, 7:40. **Corpse Bride** Wed-Thurs, 6. **The Legend of Zoro** (starts Fri) 7, 9:45 (also Fri-Sun, 12:30, 3:30). **Wallace and Gromit: The Curse of the Were-Rabbit** 7:15, 9:30 (also Fri-Sun, 12:45, 2:45, 5).

JACK LONDON STADIUM 100 Washington, Jack London Square, Oakl. (510) 433-1320. Call for Fri-Tues shows and times. **Doom** Wed-Thurs, noon, 2:30, 5, 7:40, 10:20. **Elizabethtown** Wed-Thurs, 12:45, 4, 7, 10:15. **Flightplan** Wed-Thurs, 12:30, 2:50, 5:15, 8, 10:30. **The Fog** 12:40, 3, 5:20, 7:45, 10:30. **The Gospel** Wed-Thurs, 12:20, 2:45, 5:10, 7:40, 10:10. **A History of Violence** Wed-Thurs, 12:30, 2:50, 5, 7:50, 10. **North Country** Wed-Thurs, 1, 4:10, 7:10, 10. **Stay** Wed-Thurs, 12:10, 2:40, 5:10, 7:30, 9:50. **Wallace and Gromit: The Curse of the Were-Rabbit** Wed-Thurs, 12:15, 2:30, 4:40, 7, 9:30.

PARKWAY 1834 Park, Oakl. (510) 814-2400. **The 40-Year-Old Virgin** Wed-Sat, Tues, 7; Sun, 6; Mon, 9:15. **The Aristocrats** Fri-Sat, Mon-Tues, 9:45; Sun, 8:45. **Ghana: The Presidential Tour** Wed, 6:30. **The Lost Boys** Thurs, 9:15. **March of the Penguins** Fri, 9:45; Sat, 9; Sun, 5; Mon, 7; Tues, 6:30 (also Sat, 3:30). **Rocky Horror Picture Show** Fri-Sat, midnight. **Serenity** Wed, Fri, Tues, 9:15; Thurs, Mon, 6:30; Sat, 9; Sun, 8 (also Sat, 3). **The Wedding Crashers** Wed-Thurs, 9:45.

PIEDMONT 𝅘𝅥𝅮 Piedmont/41st St, Oakl. (510) 843-3456, 777-FILM, #020. **Capote** Fri-Tues, 4:15, 6, 7, 8:35, 9:30 (also Fri-Sun, 12:30, 1:30, 3:15). **Good Night, and Good Luck** Wed-Thurs, 4:30, 6, 7:15, 8:30, 9:35; Fri-Tues, 4:30, 7:15, 9:40 (also Fri-Sun, noon, 2:15). **March of the Penguins** Wed-Thurs, 6:45. **Proof** Wed-Thurs, 4:15, 9.

Berkeley area

ACT I AND II 𝅘𝅥𝅮 **P** Center/Shattuck, Berk. (510) 843-3456, 777-FILM, #012. **Garçon Stupide** Wed-Thurs, 7:15, 9:30. **MirrorMask** 7, 9:20; Fri-Tues, 7:10, 9:30 (also Sat-Sun, 2, 4:30). **Three ... Extremes** (starts Fri) 7, 9:40 (also Sat-Sun, 1:30, 4:15). **The Wizard of Oz** Fri-Sat, midnight (also Sat-Sun, noon).

ALBANY ♿ 𝅘𝅥𝅮 1115 Solano, Albany. (510) 843-3456, 777-FILM, #013. **Everything Is Illuminated** Wed-Thurs, 4:30, 7, 9:25. **Good Night, and Good Luck** 4:45, 7:15, 9:35 (also Fri-Sun, noon, 2:15). **Nine Lives** (starts Fri) 4:30, 7, 9:25 (also Fri-Sun, 2).

AMC BAY STREET 16 5614 Shellmound, Emeryville. (510) 457-4262. Call for shows and times.

CALIFORNIA 𝅘𝅥𝅮 **P** Kittredge/Shattuck, Berk. (510) 843-3456, 777-FILM, #015. **Corpse Bride** Wed-Thurs, 5:15, 7:20, 9:20; Fri-Tues, 5:15, 7:15 (also Fri-Sun, 1:15, 3:15). **In Her Shoes** Fri-Tues, 4, 6:40, 9:20 (also Fri-Sun, 1). **Wallace and Gromit: The Curse of the Were-Rabbit** 4:45, 7, 9:10 (also Fri-Sun, 12:15, 2:30). **Where the Truth Lies** 9:30 (also Wed-Thurs, 4:30, 7:10).

ELMWOOD 2966 College, Berk. (510) 649-0530. **Broken Flowers** Wed-Thurs, 4:50, 9:05 (also Sun, 12:55). **Charlie and the Chocolate Factory** Sat, 10a. **El Crimen Perfecto** Wed-Thurs, 7. **The Exorcism of Emily Rose** Wed-Thurs, 9. **Grizzly Man** Fri-Tues, 12:15, 2:30, 4:40, 7, 9:10. **Into the Blue** Wed-Thurs, 9:10. **Mad Hot Ballroom** Wed-Thurs, 4:30, 6:45; Fri-Tues, 12:30, 7:05. **Thumbsucker** Fri-Tues, 2:55, 5, 5:10, 9:20. **Wild Parrots of Telegraph Hill** Wed-Thurs, 5:10, 7:15; Fri-Tues, 3:10, 7:10.

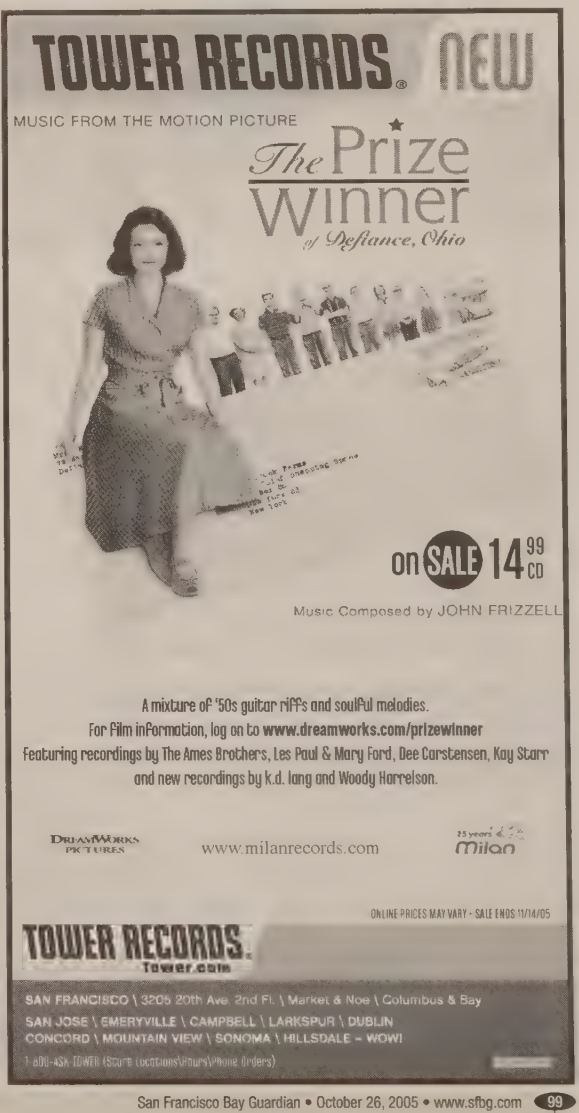
EMERY BAY ♿ 𝅘𝅥𝅮 **P** 6330 Christie, Emeryville. (510) 420-0107. Call for Fri-Tues shows and times. **Domino** Wed-Thurs, 1, 4:30, 7:20, 10:10. **Doom** Wed-Thurs, 12:30, 3, 5:30, 8, 10:30. **Elizabethtown** Wed-Thurs, 1:40, 4, 4:45, 7:40, 9:30, 10:20. **Flightplan** Wed-Thurs, 12:45, 7:10. **The Gospel** Wed-Thurs, 1, 4:20, 7:15, 9:45. **A History of Violence** Wed-Thurs, 12:30, 2:50, 5:10, 7:40, 10. **Serenity** Wed-Thurs, 1:30, 5, 7:45, 10:40. **Stay** Wed-Thurs, 12:40, 3:10, 5:30, 7:50, 10:15. **Two for the Money** Wed-Thurs, 1:20, 4:30, 7:20, 10:10.

OAKS ♿ 𝅘𝅥𝅮 1875 Solano, Berk. (510) 526-1836. **The Aristocrats** Wed-Thurs, 5:15, 7:45; Mon-Tues, 2:45, 7:45. "Berkeley Video and Film Festival," Fri, 8:45; Sat-Sun, 1-11pm. **Separate Lies** Wed-Thurs, 2:30, 7:30; Mon-Tues, 5:15. **Prime** (starts Fri) Fri-Sun, 1:30, 4:10, 6:45, 9:15; Mon-Tues, 2:30, 5, 7:30. **Proof** Wed-Thurs, 2:15, 5.

ORINDA ♿ 𝅘𝅥𝅮 4 Orinda Theater Square, Orinda. (510) 254-9060. **Good Night, and Good Luck** 7:15, 9:30 (also Fri-Sun, 1:15, 4:15). **North Country** 7, 9:45 (also Fri-Sun, 12:45, 3:45). **Wallace and Gromit: The Curse of the Were-Rabbit** 6:30, 8:30 (also Fri-Sun, 12:30, 2:30, 4:30; Fri-Sat, 10:15).

SHATTUCK CINEMAS ♿ 𝅘𝅥𝅮 2230 Shattuck, Berk. (510) 843-3456, 777-FILM, #024. **Capote** 2, 4:30, 7, 9:35 (also Wed-Thurs, 6, 8:30). **Domino** Wed-Thurs, 1:20, 4:05, 6:50, 9:30. **Elizabethtown** Wed-Thurs, 1:15, 4:10, 7:05, 9:45; Fri-Tues, 1:40, 4:20, 7:10, 9:50. **Everything Is Illuminated** Fri-Tues, 1:20, 4:05, 6:50, 9:20. **Flightplan** Wed-Thurs, 2:15, 4:45, 7:20, 9:40; Fri-Tues, 2:20, 4:40, 6:55, 9:10. **Innocent Voices** 1:30 (Fri-Tues, show at 1:25), 4, 6:45, 9:15. **The Legend of Zoro** (starts Fri) 1:15, 4:10, 7:05, 9:45. **Loggerheads** Wed-Thurs, 1:45, 4:20, 7:15, 9:25. **March of the Penguins** Wed-Thurs, 2:30, 4:40, 6:40, 8:45; Fri-Tues, 2:10, 6:40. **Serenity** Wed-Thurs, 1:40, 4:25, 7:10, 9:50; Fri-Tues, 1:45, 4:25, 7:15, 9:55. **The Squid and the Whale** (starts Fri) 1:30, 3:30, 5:30, 7:30, 9:30. **Stay** Wed-Thurs, 1:35, 4:15, 7:30, 10; Fri-Tues, 4:15, 9. **The War Within** Wed-Thurs, 1, 3:30. **The Weather Man** (starts Fri) 2:15, 4:45, 7:20, 9:40.

UA BERKELEY 𝅘𝅥𝅮 2274 Shattuck, Berk. (510) 843-1487. Call for Fri-Tues shows and times. **The Constant Gardener** Wed-Thurs, 12:45, 3:45, 6:45, 9:45. **Doom** Wed-Thurs, noon, 2:30, 5, 7:30, 10. **Dreamer** Wed-Thurs, 11:30a, 2, 4, 7, 9:45. **The Fog** Wed-Thurs, 1:10, 3:30, 5:50, 8:10, 10:40. **A History of Violence** Wed-Thurs, 12:30, 3, 5:30, 8, 10:30. **In Her Shoes** Wed-Thurs, 1:45, 4:45, 7:45, 10:45. **North Country** Wed-Thurs, 1:15, 4:15, 7:15, 10:15, 9:45. ❖



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being there by masha gutkin

A bath and a beating

Vacation fatigue — it's a disease of the spoiled, brought on by an excess of leisure and decadence. Standing in the open shower of the Russian Baths in Sheepshead Bay, Brooklyn, I was suffering from a bout of just this sort of spiritual gout.

"This place doesn't even have a cold plunge!" I grumbled, gazing at the Olympic-size pool a few steps away. "You don't have a cold plunge?" I asked a passing half-naked staffer, who moments before had been vigorously beating a customer in the steam sauna with an oak broom, periodically breaking from the task to douse himself with buckets of fresh water. "No, but we do have this," he said, pulling a fat yellow chain overhead and drenching me with a powerful, and freezing, cascade.

We had found the Russian Baths by asking around on the beach and boardwalk between Brighton Beach and Coney Island, where we'd gone to sleep off a combined food coma and beer buzz brought on by sampling as much of the menu as humanly possible at Café Glechik, an off-the-beaten path (i.e., not on the waterfront) Russian restaurant. Glechik's got tasty fare, and none of the fanfare flaunted by the boardwalk Russian restaurants, which seem to hope their neon-colored napkins and ersatz glitz will distract from the unsavory and overpriced food.

Spanning the former USSR from west to east, Glechik's menu offers borscht; smoked fish of many sorts (we enjoyed the mackerel); marinated herring with potatoes; kabobs; compote; dumplings sweet and savory, with fillings from cheese to meat to sour cherries (the Siberian dumplings, in a clay pot of broth, are highly recommended); and pickles galore, including watermelon. The one yawning lacuna is booze. Never fear, though: The neighboring "corner store" sells beers from the former Soviet territories for a song. Be sure to pick up a bottle or two of Ukraine's finest, Obolon, and while you're at it, grab a good old-fashioned Baltika to boot. Your obliging Glechik waiter will happily direct you to the store, then render the service of opening as many bottles as you please.

Glechik is just a short stumble from the actual beach of Brighton Beach, where hardy Russian-speaking seniors splash about determinedly in the Atlantic's balmy waves. If you're just lolling on the sand, be sure that members of this population will make a point of telling you to get off your ass and into that ocean. And people say New Yorkers are standoffish....

Around sunset, as a herd of lifeguard trucks drove down the beach fishing out the splashers, an ocean breeze broke through the blanket of humidity to provide a tiny, welcome chill — and an excellent excuse to finish off the day in a steam bath.

A clutch of waiters at one of the boardwalk eateries directed us to a sleepy neighborhood a few blocks from the Neck Road Q subway stop. There, Russian Baths advertises itself as the oldest *bania* (Russian for bathhouse) in Brooklyn, established in 1980. It's not flashy (or easy to find: Keep your eyes peeled for the awning), but it's got what it ought to. The two saunas — a larger, drier one and a smaller, wetter one — get so hot that there are special boards you can drag in to lie on if the shelves become too much for you (wimp!). Before popping into the little Turkish steam bath (stone or tile walls instead of wood), ask for the eucalyptus oil spray bottle to direct at the steam spout for a particularly head-clearing experience. The steam gets so thick here you can't see a person sitting four feet away. *Aaah.*

At the front desk you can buy oak or birch *venniki*, broomlike objects used, after soaking and softening them a bit, to beat and be beaten with in the saunas (though *not* in the Turkish bath) — a ritual that really gets your circulation going (whether you're the wielder or the recipient), and damn, does it feel good.

Like any respectable *bania*, Russian Baths has a restaurant on the premises. Just pop out of the pool and sit down, either in the summer courtyard (smoke to your heart's content) or in the indoor café, where the walls are hung with hockey jerseys. The pickled cabbage was *delicious*, the Greek salad with *basturma* (cured beef strips) fair to middling. There's a juice bar and all sorts of beer, but vodka is nowhere to be found — at least not on the menu. You have to ask. And order in grams — especially if you're female, in which case your waiter will likely assume you're an amateur. By the time we left — past closing, oak vennik and Azeri carpenter from the neighboring table in tow — we'd disabused him of that notion. ❖

Trip planner

Russian Baths of Brooklyn Mon.–Fri., 8 a.m.–11 p.m.; Sat.–Sun., 7 a.m.–11 p.m., 1200 Gravesend Neck Road, Brooklyn. $25 entrance (with locker and deposit box), $20 for oak vennik, $10 and up for birch. (718) 332-1676.

Café Glechik 3159 Coney Island, Brooklyn. (718) 616-0494.

Masha Gutkin (lydialeapfrog@yahoo) is the Bay Guardian*'s Food Snoop columnist and a fan of pickles and bath houses.*

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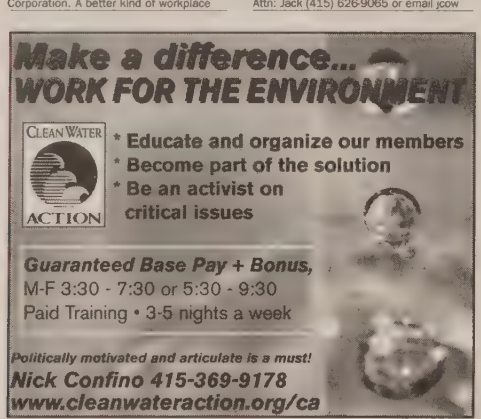

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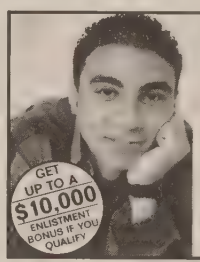

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EARN $5,000 WEEKLY! Processing Emails and Completing Surveys Online. $25 per email, $75 per Survey! Unlimited Income Potential. Guaranteed Paychecks! Free Government Grants Available! www.RealMoneyPrograms.com (AAN CAN)

GET PAID $3624 WEEKLY!
Typing From Home. Data Entry Workers Needed Online Immediately. Everyone Qualifies
No Experience Required. Amazing Opportunity!
Guaranteed Program!
www. DataEntryPro.com (AAN CAN)

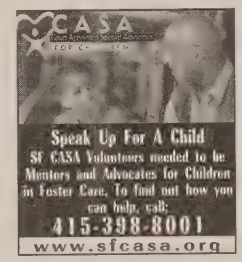
LOCAL REP WANTED
Unlimited earnings. Work from home. FT/PT. Sales exp. preferred. Lucrative opportunity for self-starters - (415) 821-1276.

LOCAL VENDING ROUTE. Soda, snacks, candy, juices, water, great equipment and locations, financing available w/$7,500 down. Call (877) 843-8726 #B02002-037. (Cal-SCAN)

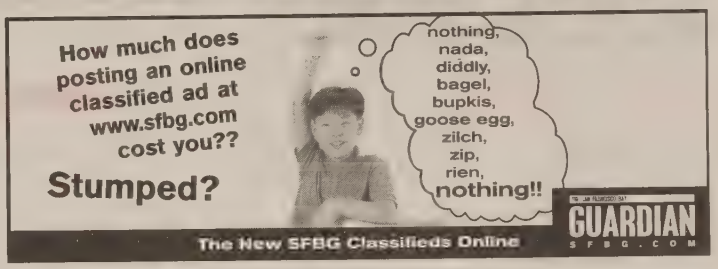
Lottery Guarantee Income Producing System. Free information 1-877-526-6957 i.d. # S2694

MISS YOUR KIDS? Working way too much for way too little? Executive level pay from home. Learn how from millionaires. Not MLM. (888) 376-1231. (AAN CAN)

UP TO $4,000 WEEKLY!! 11 Year Nationwide Company Now Hiring! Easy Work, Sending Out Our Simple One Page Brochure! Free Postage, Supplies! FREE INFORMATION, CALL NOW!! 1 (800) 242-0363 Ext. 4200 (AAN CAN)



BARTENDING
Bartend!
Earn $100-$300 daily! Guarantee Lowest Tuition. National Bartender's School. (800) 646-MIXX.(6499).
www.nationalbartenders.com



Senior Culture Editor

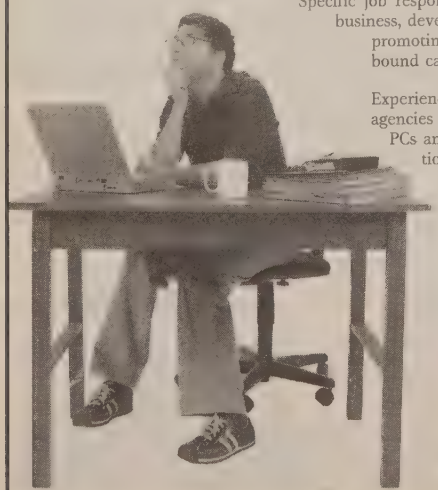
The Bay Guardian is looking for a talented, driven, creative individual with at least three years of writing and editing experience to conceptualize, assign, edit, and write for the Culture section of the paper This includes features, columns, and various special projects, including our annual Best of the Bay issue, holiday and seasonal guides, and the Bars & Clubs supplement. We're looking for someone who can put together compelling editorial packages as well as come up with groundbreaking feature and cover story ideas. A deep familiarity with – and curiosity about – San Francisco and the larger Bay Area, both geographically and culturally, is essential. Please send résumés and three writing clips, **snail-mail only**, to: **San Francisco Bay Guardian, Editorial/HR Dept, 135 Mississippi Street, San Francisco, CA 94107**
No calls please. EOE

GUARDIAN

Work for the Newspaper You Love to Read!

INSIDE SALES POSITION
San Francisco Bay Guardian's fast-growing Classified department needs sales people to help us reach our full potential. If conversing with clients about ways you can assist them with increasing the success of their business is appealing to you, then this is your job.

The successful candidate will work primarily in-house on the phones, however must be willing to go on occasional outbound sales calls.



Specific job responsibilities include generating new business, developing advertising Campaigns and promoting client relationships through outbound calls.

Experience in similar sales or advertising agencies is highly desired. Experience with PCs and strong written and communication skills are preferred. EOE

Send your resume to:
Classified Dept.
135 Mississippi Street
San Francisco, CA 94107
E-mail: jody@sfbg.com
(TEXT ONLY)
Fax to 415.621.2016
NO CALLS PLEASE

GUARDIAN

SONY

Customer Services Representatives Needed Immediately at Sony Computer Entertainment America in Foster City!

Job duties include responding to customer inquiries in a timely and professional manner (i.e. product information/recommendations, gaming questions, pricing, warranty policy). Diagnose/troubleshoot product issues (i.e. hook-ups, damaged product, bug detection, repairs) Resolve basic customer inquiries/issues utilizing scripts/solutions provided.

Skills and Experience Required:
Superior consumer service skills/experience & knowledge of computer entertainment products
In -bound call center experience.
Proficiency with Customer Relationship Management systems (Siebel preferred)
Exhibits professional, positive, team oriented attitude in a fast paced work environment
Superior analytical and problem solving skills must be able to demonstrate sound independent judgment

Scheduling flexibility required (holidays and some weekends)

Preferred skills:
Previous Technical Support Desk experience
1-2 years post high school education/BS
ISP/Network troubleshooting experience.

Contact Nelson Staffing Solutions to apply:
Call 650-595-8020
Email Resumes to lhouser@nelsonhr.com
Fax Resumes to 650-610-9947
201 Redwood Shores Parkway, Suite 250
Redwood City, CA 94065

Nelson
Staffing Solutions

House & Homes

To place an ad call (415) 255-7600

HOME SERVICES

Aloha Plumbing. Victorian-Craftsman Specialist. New construction, remodel, all repair, water heater, tankless water heater sewers, gas line, water line repipe, water softener. Lic # 857864 Adrian (510) 507 2500

Notice to Readers - California law requires that contractors taking jobs that total $500 or more (labor and/or materials) be licensed by the Contractors State License Board. State law also requires that contractors include their license numbers on all advertising. Check your contractor's status at www.cslb.ca.gov or 800 321-CLSB (2752). Unlicensed persons taking jobs that total less than $500 must state in their advertisements that they are not licensed by the Contractors State License Board.

Plumbing and heating repair LOWEST PRICES GUARANTEED. Many references available. No job too small, no job too big M.Y. Plumbing Repair (415) 225-0850

CREATIONS LANDSCAPING
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- Tree Care
- Fences
- Patios & Decks
- Lights
- Concrete
- Streams & Ponds

650.557.1543
415.310.4857

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HAPPY MOVING
Household, Family and Corporations Customer Satisfaction is our #1 goal $75/Hour 2 Hour Minimum. 2 Professional Movers T189894 Call (415) 518-9640 (408) 887 3075

TO PLACE AN AD CALL (415) 255-7600

Need An Extra Pair Of Hands?
Call the SF Day Labor Program!

We always have workers available for moving, gardening, painting, and housecleaning!

We are a non-profit that connects individuals and companies with experienced laborers for temporary jobs. We can send workers to your home or business for as little as three hours or fill ongoing positions. Call during our business hours to obtain workers for anytime!

415 252-5375 or 252-5376
mon-wed & sat 7am-12noon. thu & fri, 7am-1pm
$12-15/hr, min. of 3hrs per job.

TRUCKING/ HAULING

2 Men, 1 Clean Truck! Cheap, Fast, Reliable! 24hr. Bay Wide! We reuse and recycle. Call Louis C:(415) 902-3229.

LOU'S HAULING
Large truck. Basement, garage, junk, trash, etc Appliances, sofas, car parts, carpet, paneling, nail strips bath and kitchen demo
LOU HAULLER
415.225.4637

EXPRESS
Moving & Hauling

Apt., Office, House
Careful and Dependable Dollies • General Hauling
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(415) 310-4857
Please Call Both Numbers

REAL ESTATE FOR SALE

AUCTION, THUR. 11/10/05 AT 2:00PM Yellowstone River Frontage Properties & Private Hunting Island - Glendive, Montana +/- 386 Acres Irrigated, World Class Game Hunting, Fishing. Contact: Rick (406) 485 2548 (406) 939-1632. www.R-KAuction.com (Cal-SCAN)

BEAUTIFUL UTAH LAND Sale - 54 Acres $44,900. Uinta Mountain area. Outdoor lover's dream! Dramatic mountain views, close to conveniences Surrounded by wilderness. Nearby lake and state parks Excellent financing. Call UTLR 1 (877) 350-5263. (Cal-SCAN)

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THE LEADER IN THE BAY AREA FOR 25 YEARS
FREE ESTIMATES
PACKING • MOVING • STORAGE
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FISH LAKE VALLEY, NV. Rainbow Trout Creek. 5 acres - $24,900, 10 acres $34,900 High elevation mountain land on maintained county road. . Extensive frontage on a deep clean mountain creek w/Rainbow trout. Beautiful snowcapped mountain views. 1st time offered. Call (877) 349-0823 or visit www.NVLR.com (Cal-SCAN)

LAND AUCTION 200 Properties must be sold! Low down/E-Z Financing. Free catalog. (800) 536-9154 www.LandAuction.com (Cal-SCAN)

NEW MEXICO - FIRST Time Offer. Private Ranch 140 Acres - $89,900 Mature tree cover, excellent horse property all at an amazing 6,000' elevation. Incredible views, power & year round roads Excellent financing. Adjacent to historic settlement of Pintada. Call NML&R, Inc (877) 670-7942. (Cal-SCAN)

NORTH CAROLINA GATED Lakefront Community 1.5 acres plus, 90 miles of shoreline. Never before offered with 20% pre-development discounts, 90% financing Call (800) 709-5253. (Cal-SCAN)

Property for sale!
One acre homesite near Las Vegas & Lake Mead. Great mountain views $49950. call **702-497-2599**

RARE FIND - 20AC - $159,900. Southern Sierra near Tehachapi. Clean, crisp mountain air with calendar cover views. Majestic oaks, streams, ideal for horses, country getaway, or to buy and hold. Financing available. Call owner, (888) 821-5253 (Cal-SCAN)

SOUTHERN COLORADO RANCH Sale. 40 acres - $49,900. Enjoy stunning sunsets spectacular mountain views all from your own private ranch. Year round access, ele/ telephone included. Excellent Financing w/ low down payment. Call for appointment! Toll free (866) 696-5263 (Cal-SCAN)

TIMESHARE RESALES: THE Cheapest way to buy, sell and rent Timeshares. No commissions or Broker fees. Call 1 (800) 640 6886 or go to www BuyATimeshare.com (Cal-SCAN)

RENTAL HOUSING

$1150, Concord - 2 br/1 ba. Contemporary Townhouse, avail Now Balcony, Pets Negotiable, Garaged parking, call sophia at (650) 787-1188, more info at: **metrorent.com/426578**

$1300 MARINA - 1BR Sunny Junior 1 Bed/1 Bath Garden apartment on ground floor, back of building in excellent condition with private entrance. MetroRent.com/419331. **SF and the East Bay's largest and best service for 20+ years**, with the most AVAILABLE listings — guaranteed, instant email alerts, INTERIOR PHOTOS. Only $45 for 45 day access to ALL matches; FREE access to Premium Listings 24/7. Search now! www.MetroRent.com List Vacancies for FREE!

$1500, North Berkeley - 2 br/2 ba. 1970's Duplex, avail Now. Yard, No pets allowed, Off-street parking, call Margaret at (510) 912-1284, more info at **metrorent.com/426563**

$2300, Hunters Point - 3 br/2.5 ba. Marina Townhouse, avail Now. Patio, Pets Negotiable, Private Parking Space, call Gilbert at (415) 637-0141, more info at: **metrorent.com/426455**

$3300, South of Market - 3 br/2.5 ba. Loft Loft, avail Now. Patio, Pets Negotiable. Private garage, email at petmbrown@yahoo.com, more info at: **etrorent.com/426285**

$800 SF - Ingleside Studio. HW floors, WD. Utilities incl. Close to City College/ SF State. 1st & last dep. + $300 cleaning dep Avail 11/01 - N/P, N/S. (415) 587 2468.

Apartments & Rooms
All Areas Browse & List Free
WWW.SUBLET.COM. 1-877-367-7368

RENTAL SERVICES

ALL AREAS - ROOMMATES.COM. Browse hundreds of online listings with photos and maps. Find your roommate with a click of the mouse! Visit www.Roommates.com (AAN CAN)

SHARED HOUSING

$600 Hercules - Room share in large house in East Bay with parking, yard with deck, laundry. Pets OK. C:(415) 447-0722.

$950 MISSION CONDO 2BR, share with Female, laundry in the unit, outside space, trendy neighborhood. Details at MetroRent.com/425558.**SF and the East Bay's largest and best service for 20+ years.** Two-way roommate matching, photos, free preview search. Only $45 for 45 day access to ALL matches 24/7. Search now!
www.MetroRent.com List Vacancies for FREE!

SUBLETS

$1085 PM-Russian Hill Christmas and New Year in SF atop Snob Hill. Very LRG furnished apt. QUIET bldg. No Pet/SMKG 11/8-1/8 (415) 928-1439

BICYCLES

Valencia Cyclery Voted Best Bike Shop by the Bay Guardian and SF Weekly year in year out. Visit BOTH showrooms. 1065 and 1077 Valencia (Between 21st and 22nd St.). (415) 550-6600

BOOKS

DIANETICS Modern Science of Mental Health. The road to a better life with fewer problems. Just get it, read it and try it. Contact: (415) 864-3940. (AAN CAN)

CLOTHES

American Apparel has arrived!
Union Square and Haight Ashbury locations Now Open!!! - 2174 Union St. 1615 Haight St., Made in Downtown LA, Sweatshop Free, Brand-Free Clothes.

Cheney's Got a Gun!
Bring the message to the street 'Cheney's Got A Gun' t-shirts. 100% cotton red tees available in S, M, L, XL. These t-shirts are not pre-shrunk. $15 + shipping. Contact matt at downestown@davidbowie.com for ordering information

COMPUTERS

Laptops and Computers!
Saturdays only - 9am to 2pm
Computer Recycling Center
3249 Santa Rosa Ave., Santa Rosa, CA
Motherboard/ CPU Sale!

MISC. MARKETPLACE

BUILDING SALE! *Last Chance!* 20x26 Now $3995. 25x30 $5700. 30x40 $8300. 40x60 $12,900. Many Others Meets high snow and wind. One end included. Pioneer 1 (800) 668-5422. (Cal SCAN)

Glass Shelves - 1 1/4" x 5'. 15 total Only $59 for all. Louis (415) 902 3229

STEEL BUILDINGS FACTORY Deals. Save $$$. 40x60' to '100x200'. Example. 50x100x12' is $3.60/sq ft. 1 (800) 658-2885 www.RigidBuilding.com (Cal-SCAN)

PETS

PUPPY.COM: Thousands of purebred puppies available for shipment nationwide. Browse hundreds of AKC-Recognized breed profiles with photos to find the perfect puppy. (AAN CAN)

Cindy Brandon, Realtor

"The Bay Guardian reached out to the perfect buyer. The home sold quickly and I have a very happy new owner who is thrilled with her purchase. Thanks Bay Guardian! I'll be using you again for my next listing!"

WE GET RESULTS

CLASSIFIEDS:
Phone: 415-255-7600
Fax: 415-621-2016
classifieds@sfbg.com
THE SAN FRANCISCO BAY GUARDIAN

BAY GUARDIAN PET OF THE WEEK

Dalton - A lot of chocolate for the right person!

If you are looking for pure sweetness, check out this chocolate boy! 2yo 65lb Chocolate Labrador with all the charm and humor you expect in a Lab, plus he's smart and ready to learn. Likes other dogs and people - a real social butterfly. Has some special medical needs and will pay you back in love with interest! Kids 10+ OK. Call 415.522.3500 to ask about Dalton. # A058893.

When you adopt ADULT DOGS from The San Francisco SPCA, you'll get all the awesome goodies that come with pets from The San Francisco SPCA: a free first medical exam from a local veterinarian, temporary identification tags, and a medical assistance plan. All this and an absolutely fabulous dog for $80 each (plus $75 training class fee and $13 dog licensing fee for SF residents).

The San Francisco SPCA, 2500 16th Street, San Francisco, CA 94103
415-554-3000 www.sfspca.org

MUSICIANS WANTED

ATTENTION Singers, Songwriters, Groups Nashville based production company with Major Label credits seeks talent for development. Call (615) 340-9304 to submit material.

Guitarist/vocalist seeks band or vocal oriented musicians to form one. All instruments wanted. Blues and Folkrock. Gary (415) 665-2082

Heavy Rock Band Needs Drummer!

50 recent gigs & solid following. Double Bass and Click track a MUST! Rage, Clutch, Meshugah, Earth Crises. Call Brian (650) 726-4550

REHEARSAL SPACE

Great rehearsal space in San Francisco!

Available to share with one more band. 24 hour access. Month-to-month. 23 x 15 Private parking. Great location and price ($320/mo). Keypad security system (415)469-8912

Rocker Rehearsal

60 New Studios! 24 Hour Lockout. Safe Affordable. Onsite security. Two SF Locations. **(415) 518-3357**

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Center of the Mile

Analog & Digital Recording Studio **"We're downstairs but it doesn't sound like it"** www.centeroftheмile.com Tel: (415) 573-8440 email: icebros@centeroftheмile.com

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Guitar Lessons
Blues-Jazz-Country-Rock

All levels welcome. Develop ear training, improvisation and compositional skills.15 years of instruction at same location. Experience in band leading, recording and arranging. B.A. degree Berkelee school of music. Central S.F. location
Call Dave (415) 776-3755

Singing Technique

Expand range, volume, breath. Beautiful singing the natural way. All styles-levels. Free session. Bruno Alving **(415) 468-3264.**

MUSIC EQUIPMENT FOR SALE

huge pile of old guitars, basses, & amps = fatdawg.com (510)841-4106

FREE · MUSICIAN'S EXCHANGE
• MUSICIANS WANTED
• MUSIC EQUIPMENT FOR SALE

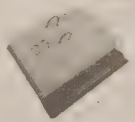
(Any non-commercial advertisement)
Your ad appears online and in print for 3 weeks

Contact the Classifieds Dept. at (415) 255-7600, fax (415) 621-2016 or Email classifieds@sfbg.com. Your ad publishes free for 3 weeks (50 word maximum line ad, $1/extra word). Your ad can run for 3 additional weeks for the private party rate of only $15. Ads must be received before Monday at 5:30pm. One ad per individual please. Private Party (non-commercial) advertisers only.

Get it Daily!!

The Guardian Classifieds are now updated daily
Be the first to find out about
★ New Jobs
★ New Sublets
★ New Travel Offers
★ New Stuff to Buy

Visit **www.sfbg.com** for More Information.

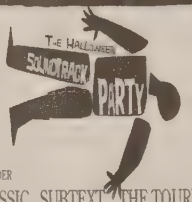


THE SAN FRANCISCO BAY GUARDIAN

COME DRESSED AS YOUR FAVORITE MOVIE CHARACTER
PRIZES WILL BE GIVEN FOR BEST OVERALL, SEXIEST, AND MOST OBSCURE

MONDAY OCTOBER 31st, 2005

THE HALLOWEEN SOUNDTRACK PARTY



CO-STARING - IN ALPHABETICAL ORDER
DAVE AJU EXTRA CLASSIC SUBTEXT THE TOURIST WRONG?
PLAYING MUSIC *EXLUSIVELY* FROM THE BEST SOUNDTRACK ALBUMS OF ALL TIME
LUNA LOUNGE 1192 FOLSOM @ 8TH STREET, SAN FRANCISCO
DOORS 10PM | 21+ $5 BEFORE 11 | INFO: EXTRA-CLASIC.COM

EXTRA Classic · GUARDIAN · UPPER PLAYGROUND · GREEN CINE · OPEN MIND MUSIC

SF Bay Guardian's Free Music Contest

The Question:
12 years in the making, Kate Bush's - new CD, "Aerial" marks the triumphant return of one of the most influential female artists of the last 25 years. What is the Scheduled American release date?

Deadline 6pm Tuesday, November 1st.
Winner will be notified November 2nd.

Please email answer, name, address and phone # to - vincent@sfbg.com to enter to win a $25.00 gift certificate to a local record store

The rules - 1 winner per month. Subject Line must read: MUSIC CONTEST. Emailed entries only. Random drawing held the first week of every month.

Marketplace

To place an ad call (415) 255-7600

ADOPTION

PREGNANT? THINKING ADOPTION? Talk with caring people specializing in matching birthmothers with loving families nationwide. Expenses Paid. Toll free 24/7 One True Gift Adoptions. 1 (866) 921-0565. (Cal-SCAN)

ANNOUNCEMENTS

STRESSED OUT? Buy and Read Dianetics The Modern Science of Mental Health Order Today! Only $8.67. Call 1(800) 801-3944 www.dianetics.org (Cal-SCAN)

ENTERTAINMENT
T.V. Show (multi-award winning) needs talent. Actors, Singers, Dancers, Models, Musicians, Writers, Editors. Entertainers of ALL kinds. Be seen by millions. No Fees. (415) 381-4275

COMMUNITY EVENTS

10/1/05 LIVE FROM THE Freight & Salvage Coffee House, 1111 Addison Street in Berkeley:

Singer-songwriter Eliza Gilkyson
John David, author of River Rogue Journal
Author Andrew Sean Greer, Dennis Smith
Mike Greensill

Oct. 29th 11am-1:30pm FREE Past Lives, Dreams & Soul Travel Fair

SF Main Public Library - 100 Larkin St Latino/Hispanic Community Rm. Sat. Oct. 29th. 11am to 1:30pm. "Soul is Immortal It has no beginning or end. It (you) exists because of God's love for it, which is the whole philosophy of Echankar in a nutshell." - Harold Klemp. For more information (415) 242 9412

SIDEWALK SALE!!!

Clay & Larkin. Sat, Oct 29 10am-4pm Multiple Households. Furniture, artwork, housewares, books/mags, etc

Thru Oct. 29- What Mama Said About "Down There"

Sia Amma stars in her funny, playful and wise one-woman show! Largely hilarious, a bit provocative, with a bit of gentle insight, Sia Amma utilizes the art of playful storytelling to spotlight sexual politics, social codes, and hidden issues at the root of what's "down there." By initiating dialogues and diffusing tension with humor, the play hopes to serve as a bridge to frank discussions of sexuality and more honest communication between mothers and daughters. Thursdays, Fridays and Saturdays at 8pm. Thru October 29 @ Our Little Theater, 287 Ellis St at Mason
CELEBRATECLITORIS.COM

Thurs. Nov. 3rd The Sister's Revival Bingo

Vowing to give as much as they get, The Sisters of Perpetual Indulgence Inc. bring their award-winning bingo formula back to the Castro. Dust off your boots and come and celebrate "Holy Roller Bingo" - Strap on your roller skates and get on your best come to Jesus outfit because the Sisters are having a prayer meeting that will make Tammy Fae's mascara run with tears of joy. We'll be giving away lots of cash and an array of wonderful special prizes. This month's charity will be GLIDE MEMORIAL CHURCH, who will receive half of the proceeds from the evening's sales. Audience members are encouraged to dress for the theme & best costume gets a very special prize! Fun and games, professional live entertainment, Cash Prizes, Drag Nuns and proceeds go back to local non-profits. Thurs., Nov. 3rd at 7PM, Metropolitan Community Church (MCC), 150 Eureka Street, SF. General Admission Price: $15 (incl. 1 set of BINGO cards for 8 rounds of BINGO). $5 for additional cards. $30 for VIP seating and 2 cards. Adv. tickets avail. online at www.acteva.com (keyword: REVIVAL BINGO) or at All American Boy, 463 Castro St., SF. Sign up at our website for future events.
www.thesisters.org

LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288690-00 The following person is doing business as FOGGY DOGGY GROOMING SALON, 1772 Filbert Street, San Francisco, CA 94123; Debbie Cannavino, 630 Carolina St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed D. Cannavino. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on September 26, 2005 **October 5, 12, 19, 26, 2005. L#400104**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288401-00 The following person is doing business as MAIA STUDIOS, 559A Frederick Street, San Francisco, CA 94117; Maia N. Veres, 559A Frederick Street, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/13/05. Signed Maia N. Veres. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kenton Owyang on September 13, 2005. **October 5, 12, 19, 26, 2005. L#400103**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288800-00 The following person is doing business as 1) GOLDEN GATE PLUMBING & ROOTER 2) GOLDEN GATE PLUMBING 3) SERVICE NOW PLUMBING & ROOTER, 748 Head St. San Francisco, CA 94132; Ricky Gonzalez, 748 Head St. San Francisco, CA 94132. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date September 30, 2005. Signed Ricky Gonzalez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong on September 30, 2005. **October 5, 12, 19, 26, 2005. L#400101**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288794-00 The following person is doing business as M.Y PLUMBING REPAIR, 1799 22nd Ave. San Francisco, CA 94122; Yuriy Molivoga. 1799 22nd Ave. San Francisco, CA 94122 This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Yuriy Molivoga. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro on September 30, 2005. **October 5, 12, 19, 26, 2005. L#400102**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288691-00 The following person is doing business as DIATRIBE PRODUCTIONS, 550 Bryant St., San Francisco, CA 94107; Michael Cavanaugh, 2785 Diamond St., San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 01/01/05. Signed Michael Cavanaugh. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro on September 26, 2005. **October 5, 12, 19, 26, 2005. L#400105**

DO YOU HAVE AN OPEN WOUND THAT JUST WON'T HEAL?

Are you or someone you love suffering from a non-healing leg wound or foot wound? Are you willing to try something different? Wound Care Clinic is working with a board-certified podiatrist to study treatments for wound healing.

All study related supplies, physical exams and laboratory procedures are provided at no cost.

Reimbursement for your time and travel is available.

You may qualify to be a part of our study.

Call @ (415) 710-3061

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288892-00 The following person is doing business as PATXI'S CHICAGO PIZZA, 511 Hayes St., San Francisco, CA; Layers LLC, Statge of (California), 441 Emerson Street, Palo Alto, CA 94301. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 10/07/05. Signed Francisco Azpiroz, Manager/Owner, Layers LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on October 07, 2005 **October 12, 19, 26, November 2, 2005. L#400207/B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288850-00 The following person is doing business as SERVICE. 3436 Vicente St., San Francisco, CA 94116; Dien Liu, 3436 Vicente St., San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/3/05. Signed Dien Liu. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on October 03, 2005 **October 12, 19, 26, November 2, 2005. L#400204/B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288903-00 The following person is doing business as GALLERY X, 2377 San Jose Ave. #12, San Francisco, CA 94112; Adem Huseny, 2139 Noriega St., San Francisco, CA 94122 This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Adem Huseny. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on October 04, 2005. **October 12, 19, 26, November 2, 2005. L#400205/B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288892-00 The following person is doing business as BODACIOUS, 25 Reuel Ct. #1B, San Francisco, CA 94121; Tennille Tylesha Fondon, 25 Reuel Ct. #1B, San Francisco, CA 94121. This business is conducted by co-partners. Registrant commenced business under the above-listed fictitious business name on the date. Signed Tennille Fondon. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on October 04, 2005. **October 12, 19, 26, November 2, 2005. L#400206/B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288892-00 The following person is doing business as ANIMAL OCEAN DESIGN, 113 Arkansas Street, San Francisco, CA 94107; Ruth Elizabeth Williams, 113 Arkansas Street, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date. Signed Ruth Elizabeth Williams. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on October 11, 2005. **October 26, November 2, 9, 16 2005. L#400402/B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288892-00 The following person is doing business as MISSION CHAMELEON, 3231 Mission Street, San Francisco, CA 94110; Tirzah Gonzalez, 3231 Mission Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date. Signed Tirzah Gonzalez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret Tseng on October 17, 2005. **October 26, November 2, 9, 16 2005. L#400403/B>**

sfbg.com

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288892-00 The following person is doing business as VINO VOLO, 2339 3rd Street #24, San Francisco, CA 94107; Jason Whithall, 2339 3rd Street #24, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date. Signed Jason Whithall. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on October 17, 2005. **October 26, November 2, 9, 16 2005. L#400404/B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288892-00 The following person is doing business as PICTURE MACHINE TATTOOING, 5124 Geary Blvd., San Francisco, CA 94118; Robert G Martymuik, 3301 Everette Dr., Reno, NV 89503. This business is conducted by an individual Registrant commenced business under the above-listed fictitious business name on the date. Signed Robert G. Martymuik. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kenton Owyang on August 26, 2005 **October 26, November 2, 9, 16 2005. L#400407/B>**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES To Whom It May Concern: The Name of the Applicant: **SIRHED ENTERPRISES** The applicant listed above is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at 222 Powell St., San Francisco, CA 94102. Type of license Applied For: 21-OFF-SALE GENERAL 42 ON-SALE BEER AND WINE - PUBLIC PREMISES. Dated: October 11, 2005. **Oct 26, Nov 2, and 9, 2005. L#400401**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, October 7, 2005 by Gordon Park-Li, Clerk, Cristina E. Bautista, Deputy Clerk. CASE NUMBER: CNC - 05542457 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, room 103, San Francisco, CA 94102. PETITION OF FU WEI For Change of name. TO ALL INTERESTED PERSONS: FU WEI filed a petition with this court for a decree changing names as follows: present name FU WEI to proposed name GINGER WEI. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/13/05 Time: 9:00 AM room-218. Dated October 7, 2005 by Robert L Dondero, Presiding Judge. **October 26, November 2, 9, 16, 2005. L#400405**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, October 13, 2005 by Gordon Park-Li, Clerk, Cristina E. Bautista, Deputy Clerk. CASE NUMBER CNC - 05542468 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, room 103, San Francisco, CA 94102. PETITION OF JULIETTE YUH CHI for Change of name. TO ALL INTERESTED PERSONS: JULIETTE YUH CHI filed a petition with this court for a decree changing names as follows: present name JULIETTE YUH CHI to proposed name JULIETTE CHI. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/20/05 Time: 9:00 AM room-218. Dated October 13, 2005 by Robert L Dondero, Presiding Judge **October 26, November 2, 9, 16, 2005. L#400406**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288869-00 The following person is doing business as CLAIRE SKYLER CREATIONS, 2538 42nd Ave. San Francisco, CA 94116; Elizabeth Claire Burstein, 2538 42nd Ave., San Francisco CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date. Signed Elizabeth C. Burstein. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on October 04, 2005. **October 26, November 2, 9, 16 2005. L#400408**

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Oct. 26–Nov. 1

Aries (March 21–April 19)
Aries, you've been through the ringer the past couple of weeks, and we think you'll find your situation generally improving in the next few days. It might also comfort you to know that everyone knows you're OK and have been doing the best you can, so don't fret about your approval rating.

Taurus (April 20–May 20)
What's all this love, Taurus? Are you having a brand-new affair? Perhaps an old-hat lover feels like a spanking-new booty call? Or maybe the object of your affection is little ol' you. We could give a crap who the beneficiary is; we just hope you take advantage of the deep growth that love is providing this week.

Gemini (May 21–June 21)
It's so great being psychic. Like, we get to know that you Geminis are doing a great job! And we get to see all the amazing potential you have this week, especially the potential to manifest your goals. We bet you wish you were psychic, 'cause you seem to feel totally unclear about how to make any of it happen. But it will!

Cancer (June 22–July 22)
We're putting you to work this week, Cancer. We, your Psychic Employers have a special project for you: remaining creative with your relationship to loss. Things change daily, and we've noticed you have an inordinate amount of attachment to — everything. And everything's changing. What are you going to do?

Leo (July 23–Aug. 22)
Leo, do you know why everything feels so freakin' excellent this week? 'Cause you've prepared for it. You've done the work, and you're totally ready. One cannot win the lotto, for example, without buying a lotto ticket, and you've been diligently picking your daily numbers.

Virgo (Aug. 23–Sept. 22)
God, Virgo. It's like you had this totally amazing mood swing, and you felt so good about yourself and everything that you went and really put yourself out there. And when life didn't rush up to embrace you exactly the way you wanted, you started to trip out. Cultivate some patience and try to appreciate the process.

Libra (Sept. 23–Oct. 22)
Libra, the frustrations you experience this week are the same old frustrations. We only hope you're open to some whole new perspectives on these tired-ass problems. It's not going to be easy, but if you aim your mind in a positive direction and crank it wide open, you can triumph.

Scorpio (Oct. 23–Nov. 21)
Scorpio, you look sad. Not depressed, nothing so pathological. Nope, you're just sad. The weight of the world has finally gotten too heavy, and you're sinking beneath it. The way through this, we believe, is staying deeply checked in to your self. What are your answers to life's existential questions? Prioritize figuring that out.

Sagittarius (Nov. 22–Dec. 21)
You are a giant fashion-don't this week, Sag: clashing pattern on top of clashing pattern. Your emotions, behaviors, and communication styles are like houndstooth on herringbone with neon plaid. Some people can pull it off, but not you. Get real about your patterns this week; you're secure enough to face yourself.

Capricorn (Dec. 22–Jan. 19)
Know what sucks this week, Capricorn? Your lack of self-trust and all the shitty feelings it produces. We, your Psychic Cheerleaders, are here to tell you you're going to do a great job sifting through all these bad feelings and getting to the bottom of yourself. Get to it!

Aquarius (Jan. 20–Feb. 18)
This is a phenomenal week for you Aquarians: Everything is amazing, and there are oodles of love, connection, and accomplishment for you to splash around in. However, in keeping with your reputation as freaks of the zodiac, you are feeling totally undone by all the goodness. Oh well.

Pisces (Feb. 19–March 20)
Pisces, this is a great week to lovingly invest in your health or embark on some other sort of tangible endeavor: Maybe you want to join a gym, or start eating carbs again, get some acupuncture, or at least a pedicure. Your sparkly inner clarity will point you in the right direction. Enjoy! ❖

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.

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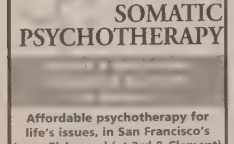

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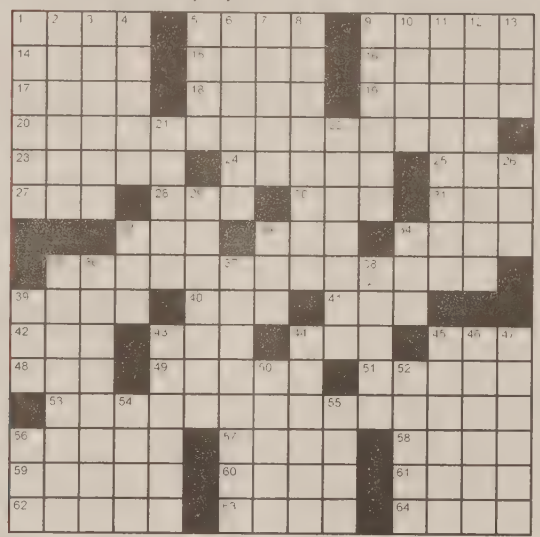
Ink Well by Ben Tausig

"Gonzo Films" 10/26/05



Across
1. Third degrees?
5. Heroin, slangily
9. Turkish skewer
14. Leak slowly
15. Britney is its October 2005 cover subject
16. Small truck company
17. Whisky or wine datum
18. Type of film or following
19. Hoaxes
20. "The Muppet ___" (1992)
23. Hispaniola half
24. Throat issue
25. Give-break connection
27. Palindromic farm mom
28. Like Moore County, Tennessee, home of Jack Daniel's distillery
30. November winners
31. High degree
32. Radical 1970's org.
33. Front
34. Spanish flowers?
35. "The Muppets ___" (1984)
39. "Driving Miss Daisy" playwright
40. Like an octogenarian
41. Put to work
42. Cleric's sch.
43. Six-footer
44. Mrs., abroad
45. Soda sample
48. Office party photocopy
49. Curse of Notre Dame?
51. Two octaves, say
53. "Muppet ___" (1996)
56. Seafood choice
57. Triumphant cry
58. It can carry a tune
59. Put through a sieve
60. Last word of Kubrick's last title
61. Weightlifter's exercise
62. Kathleen Battle's field
63. Displaced dog of fiction
64. Pointless weapon

Down
1. Freudian concern
2. Variety show set in Kornfield Kounty
3. Honeybunch
4. Sail extender
5. Zen, e.g.
6. Apt to trip
7. ___ once
8. Rakes it in
9. Bra parts
10. What the little hand points to
11. It may keep you from achieving your dreams
12. Closet item, so to speak
13. Is afflicted with
21. Move crabwise
22. Greek horse/man
26. Responses to a massage therapist
29. Joey and Johnny, for two
32. It's the limit, at times
33. Y, in the Yucatán
34. I-80, e.g.
35. Circus Circus locale
36. Military competition
37. Selfless one
38. Romanov rulers
39. Coalition of the Willing member
43. Byrnes of "What a Girl Wants"
44. Show the door
45. Buy in a hurry
46. Pay no mind
47. Hawk
50. BBC sci-fi series
52. Carroll heroine
54. Washstand pitcher
55. A fan of
56. What Michelle Wie recently turned

Last week's solution

R	A	B	I	C	■	D	O	E	P	■	S	P	S	
A	L	O	N	E	■	A	R	E	A	■	P	U	L	P
N	O	W	H	A	M	M	I	E	S	■	T	P	■	O
G	E	L	A	T	I	■	S	E	T	S	C	/	E	R
■	■	■	H	A	S	A	■	A	L	W	E	S	■	■
H	A	D	E	S	■	Y	M	A	■	A	N	Y	■	■
I	P	O	D	■	S	M	I	L	E	■	■	T	■	■
Y	O	U	■	A	B	■	L	O	S	■	A	W	E	■
A	P	B	■	E	X	O	D	U	S	■	R	Y	E	S
■	■	L	U	V	■	L	I	D	■	K	A	S	E	M
D	I	E	S	E	L	■	L	E	T	E	M	■	■	■
U	N	D	E	R	A	G	E	■	S	N	A	P	■	O
S	T	A	R	■	C	O	M	E	O	N	D	O	W	N
T	E	R	I	■	E	S	M	E	■	Y	A	L	I	E
S	L	E	D	■	S	H	A	G	■	G	N	A	T	S

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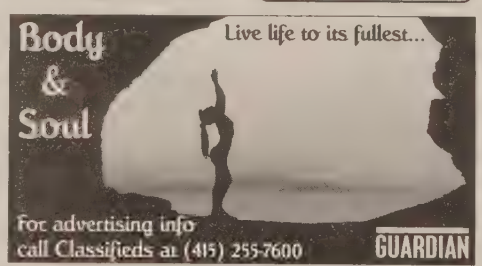

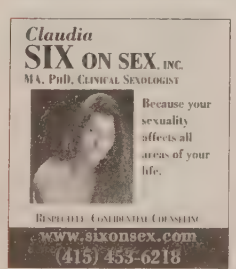

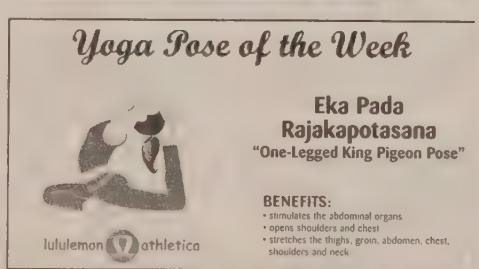

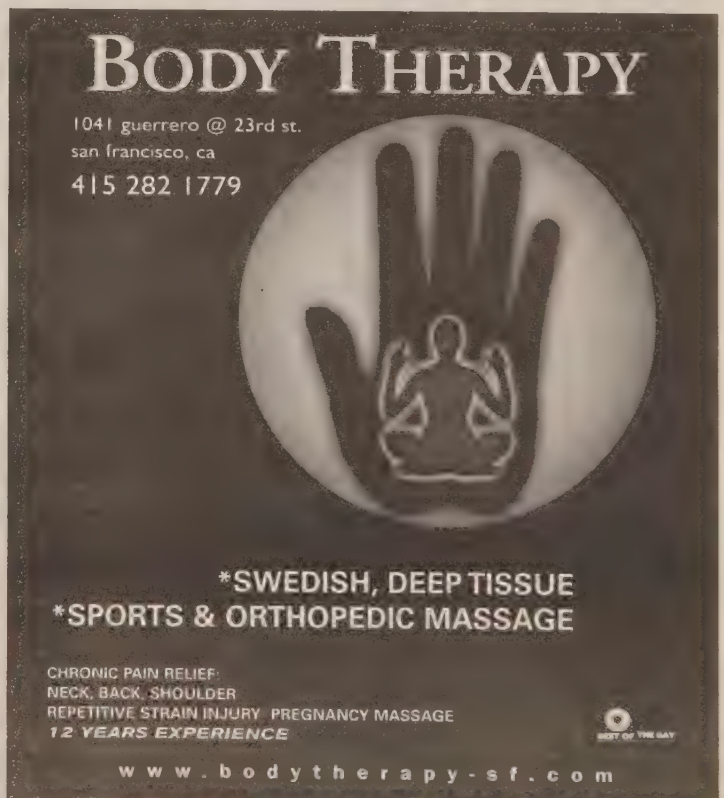

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SWF, 67, open-minded, calm, romantic with a sense of humor. Seeks SM, 67-99, who knows where he is going in life. ☎840416 @ **Ldilya38**

INFATUATION

I am looking for an extremely gracious, monetarily endowed older gentleman, who wishes to zealously spoil a most magnificently piece of arm candy. ☎787292

GODDESS YASS

Goddess yass want's to play. Let's have some hot, hot fun! You must be healthy, clean, have stamina, and "8" beyond 7inches. Serious inquiries only. ☎674793 @ **sakinah**

LET ME ENTERTAIN YOU

Spirited, caring, affectionate, warm SWF, 55, N/S, teaches acting and voice, seeks SWM, 50-70, for possible LTR. ☎791745

ATTRACTIVE WIDOW

Easygoing, artistic SWF, 54, Libra, N/S, homeowner, seeks easygoing pleasant WM, 75-80, who shares a penchant for travel ☎790633

ART AND POLITICS

SWF, 51, local writer, musician, arts worker, never married, wishing you played the fiddle, preferably while riding a bike. Let's cook. Seeking SM, 45-54. ☎697400 @ **fiddlegirl**

NICE BLACK WOMAN

BF, 47, 5'1", 150lbs, respectful, easygoing, N/S, N/D, enjoys walks on the lake, working out, flea markets, dining out, movies, traveling. Looking for a WM, 47-60, friendship first. ☎495547

ATTRACTIVE SWF

Petite, attractive SWF, financially secure, enjoys music, dancing, walks, art, good conversation. Seeking well-groomed A/WM, 55-63, N/S, for LTR. San Francisco peninsula area only, please. ☎651494

ONLY TIME WILL TELL

SF, young 50ish, tall, slender, brown/brown, sensitive, enjoys swimming, reading, hiking, cooking, cuddling. Seeking polite, caring, mature, educated, traditional S/DWM, 45-58, 5'11"+, N/S, light drinker, for friendship and great companionship. ☎660214

SWEET AND SINGLE

Female, 58, 5'5", blonde/blue, N/S, easygoing, enjoys academics pursuits, appreciate nature, specially deserts, oceans, and gardens. Seeking man, 48-58, for friendship, maybe more. ☎434857

CREATIVE AND SPIRITUAL

Attractive SAF, artist/designer seeking a creative, spiritual man, 50-60, 5'9"+, N/S, race open, who appreciates the arts, and ethnic restaurants, world travel, is open minded and adventurous. ☎711596 @ **Sophia22**

LOOKING FOR ADVENTURE

Extremely fat, married, middle-aged white housewife, about 225lbs, seeks WM under 50, for weekday daytime intimacy. Be healthy, discreet and patient, please. ☎747004

ONE AND ONLY

SWF, 54, 5'5", 145lbs, intelligent, warm, romantic, likes music, cooking, movies, reading, walks, nature, Reno, Tahoe. Lives in SF. ISO possible LTR with honest, sincere, kind, fun man, 40+. ☎423646

MODEL STUDENT

SBF, 25, student, model, seeks SM, 27-70, for LTR. ☎736062 @ **susanmag4llove**

FRIENDS FIRST

SWF, 5'4", 140lbs., enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SH/WM, 50-69, for friends first, possible LTR, Hayward. ☎943818

SOFT AS COTTON

Attractive, very confident, down-to-earth SBF, 39, Cancer, smoker, full-figured, ISO man, 40-55, smoker, who is looking for the time of his life ☎748774

EXPERIENCE ME

Have a good time sightseeing with SWF, 39. I know my way around and I'm really fun. If you're interested, get in touch with me. ☎741282

SEEKING SPIRITUAL MAN

SWF, blonde hair, 5'4", medium build, works with children, enjoys church and hiking, looking for someone, 50-62, with good values, who is caring and spiritual, and who enjoys the outdoors. ☎749245

SWEET, YOUNG-LOOKING

SBF, 44, seeks caring, honest, easygoing SWM, 34-50, who was born in another country. ☎779955

CALL ME

Simple SHF, 24, looking to meet a guy who wants to talk, enjoys dates and more ☎815363

LOOKING

SBF, 50, looking for friendship, maybe more with a man, who has integrity, politically left, feminist idealogy, and a great sense of humor. ☎732745

BRAZILIAN ROMANCE

SBF, 45, 5'2", 125lbs, looking for a handsome, physically fit Brazilian man, 18-45, preferably from Salvador, who is looking for a loving relationship. ☎754521 @ **AllBahianGirl**

LET'S TAKE A WALK

Attractive SWF, 46, 5', 110lbs, N/S, seeks SWM, 40-55, N/S, who likes ballroom dancing, walking, for possible LTR. ☎767844

TAKE A CHANCE

Cute SWF, 31, funny, teacher, loyal, down-to-earth, seeks a good guy, 28-37, for nice moments, friendship, maybe more. ☎782106 @ **Lowa**

REAL DEAL

There is nothing sexier than a tall, black male with a sensitive side. Honest, caring SBF, 33, seeks SM, 25-30. ☎780930 @ **shortymac2**

ATTRACTIVE LATINA

Attractive DHF, young 57, 5'7", H/W-proportionate, very loving, nice personality, kind and loyal, works full-time, searching for one-on-one relationship with friend, great companion, great lover and kisser, tall, kind, 49+, Latino or caucasian. Serious replies only. N/S, N/Drugs, light alcohol. ☎724691

INCURABLE ROMANTIC

WF, mid-50s, warm, affectionate, open, friendly, financially secure, brilliant, funny, real, loyal, reliable, adventurous, loves animals, travel, gourmet cooking, ACT theater, singing and listening to jazz, ballroom/swing dancing, photography. San Francisco homeowner ☎753901

HEY, GUYS

SBF, 5'8", 127lbs, short black/brown, fit, athletic, loves hiking, running, cooking, canoeing, and fishing. Seeking active student or PM, 5'11"-6'5", for dating first. ☎822169

HOW ABOUT A...

mutually beneficial relationship? Generous gentleman, give me a call. I'm 5'2", 98lbs, long hair. I love to party all night, if you know what I mean. ☎121226

WEALTHY SUGAR DADDY SOUGHT

Bi female, 5'6", 115lbs, golden brown skin, sexy, fit, beautiful, intelligent and classy, seeking arrangement. Age/race unimportant. Respectful and discreet ☎760454

MEN SEEKING WOMEN

BEAUTIFUL BROWN EYES...

and Italian curls mix with this high-flying eagle's talons of steel, which are committed to personal growth, creative expression, unlimited journeys of the heart, soul. ☎719804

LOOKING FOR A HEART...

of gold. SWM, stable financially and emotionally, one woman man, warm and loyal, seeking LTR. Redwood City ☎252894

EARTH WORSHIPPER

SM, 27, loves the outdoors, hiking, camping, gardening and yoga. Seeks SF, 27-35, who is secure with their finances, emotions and geographic location. ☎820782 @ **LandscapeMan**

LIKES TO WORKOUT

SM is looking for a fun woman to spend some time with, hang out together, have some fun. ☎833830

WHY NOT TRY IT?

Outgoing, affectionate,SBM, 24, employed, mustache, brown complexion, new to area, likes dancing, partying, dining/cooking. ISO a nice, drama-free, goal-oriented lady friend to share something good. ☎819993

GORGEOUS, CAT, 36...

6'4", blue-eyed, nice paws, sweet, smart, loving, attractive, seeks luscious hunting companion for cultural safaris, good food, wine, art, music, conversation, to make you purr. ☎825198

CREATIVE

SWM, 29, looking for a down-to-earth guy who is fun, not hung up on things, open-minded. ☎825997

SOLID FOUNDATION

SBM, 48, Taurus, smoker, likes to watch movies, take long walks, have private conversations, seeks SBF, 25-44, smoker, who wants to be loved ☎834017

FRIARY LTR

SBM, 5'11", Gemini, N/S, muscular build, seeks erotic, sensual, seductive, freaky woman, 23-35, for LTR. ☎826819

NICE BUILD

SHM, 48, Aries, N/S, likes beaches, hikes, walks, seeks HF, 25-50, who has similar interests, to share special time. ☎835732

NO MORE LONELY NIGHTS

SHM, 32, 5'7", 160lbs, N/S, loves to go to parties. Seeking a woman, 18-40, to join me. ☎827686

SEEKING STAR LADY

Tall, successful SWPM, 45, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive AF, 25-45, for romance and LTR ☎301605

LOSE THOSE BLUES

SWM, 35, 5'9", 165lbs, brown/blue, smoker, seeks woman, 21-45, for casual dating, partying, and good times. ☎815980

LET'S MEET

Male, late 40s 5'8", 180lbs, shoulder-length black hair, N/S, seeks WF, 25-45, blonde a+, N/S ☎818304

SEARCHING

Outgoing, fun-loving BM, 29, family and career-oriented, looking for queen. Looking for a strong women who isn't scared of falling in love ☎809255

FIT THE PICTURE?

SBM, 40, 6'3", 260lbs, Virgo, N/S, mattress salesperson, loves salsa dancing. Seeking mature, confident woman, 25-45, trim. ☎514631

BRAZILIAN AND BEAUTIFUL!

Attractive Italian SM, 32, musician, seeks petite, Portuguese speaking princess, 21-40, for future fun and frolic in San Fran. Odrigado! ☎542523

RESERVATION REQUIRED FOR...

travel, adventure, romance. This feature writer, actor, and world traveler, 61, with good looks, sharp wit, seeks pretty, caring gal, 40-65, who loves blues music. ☎275549

WAITING FOR YOU

Easygoing, honest SM, 47, likes modern jazz, the beach, movies, sports and more. Seeking honest, sweet, level-headed lady to share happiness and romance. ☎569045

DIVORCED WM, 51...

seeking woman for long-term relationship. I like traveling, hiking, movies, concerts, jazz, romantic dinners etc. have two children, and two grandchildren. ☎605301

MUSICAL & SELECTIVE

SWM, 49, 6', N/S, recording artist (folk, jazz, world music), loves weekend travel. Seeking woman, 18-65, N/S, for LTR. ☎618527

ART AND ZEN

Vegetenan, Buddhist, accomplished artist, 49, well-traveled and educated, seeks slim Asian woman, 39-49, who values kindness, compassion and depth. ☎628746

JUST REPORTING

I've been told I'm tall, thin, and very hand some, smart, deeply spiritual, educated, kind, emotionally available. Adoring, romantic, and funny. SWM, 54, seeks angel, 30-60. ☎655562

LIKE YOUNGER MEN?

SWM, 35, 5'11", 190lbs, very muscular, personal trainer, N/S, loves foreign films Seeking woman, 48-65, N/S, with whom to hang out. ☎681412

PETAL PUSHERS

SWPM, 43, 5'7", brown eyes, Virgo, seeks attractive SWF, 25-45, nice smile, for coffee, friendship, possible LTR. ☎689017

INDIGO SKIES

Tall, fit, SBM, 50, seeks like-minded SF, 40-55, who's affectionate, open-minded, adventurous, secure, who enjoys movies, theater, dining, music, comedy and travel. Race open! ☎626723

LOOKING FOR U

SAM, seeks female for friendship and possibly more. My personality is like 20's, but not immature, casual, a bit shy ☎695428

MIGHT IT BE YOU?

Good-looking, athletic SM, 37, Scorpio, smoker, seeks woman, 18-47, any race, for friendship, possible marriage. ☎709858

LEARN TO BELLY DANCE

BM, 32, in good shape, down-to-earth, fun, loving, caring, down-to-earth WF, 30-50, petite and long-haired a+, for possible marriage ☎711476

I WANT YOU

latino 26 looking for asian lady,age not important, sports ,cook,walk,drive,talk,movie you named take a change just dial you never know ! ☎716876

HAPPY-GO-LUCKY

SBM, 45, 5'10", 230lbs, hard worker, full of joy and happiness, likes dancing, walking, working out, seeking outgoing SF, 21-45, to share good times with. ☎417293

TALL, DARK AND HANDSOME

If you've never danced with a cowboy in the pale moon light, now is your chance. Looking for attractive lady who enjoys romancing night away. ☎634273

EAST BAY LOVERSHIP

Gent, 50s, 5'10", blond/blue, fit, is seeking arrangement with attractive woman, prefer petite. ☎823167

HANDSOME FRENCH MAN

SWM, early 40s, clean-cut and playful, N/S, seeks fun, outgoing, virtuous woman, 30-49, N/S. ☎717582

UNLIKE ME YET?

SM on a path of spiritual unfoldment, seeks like-minded female, 45-68 ☎598791

SHARE WHAT YOU ADORE

SBM, 65, 5'11", retired educator, active, slim, knowledgable, creative, kind and caring gentleman. Seeking a charming pretty lady, 50s-60s, to share similar interests ☎462878

PASSION FOREVER AND TODAY

Exciting Italian, 53, healthy, muscular and financially secure, seeks female, 41-61, for LTR. ☎840059

MEN SEEKING MEN

SEEKING OLDER AND WELL ENDOWED!

Very attractive BiWM, 38, seeks discrete relationship with older gentleman in the San Francisco area. I am fit, very attractive, fun, discrete, disease free. ☎834990

HI

Hot, sexy male, 26, N/S, seeks a sexy hot AM, 18-29, preferably a bottom. ☎837856

TOOTHLESS DS...

wants your dick in my mouth. Nice-looking, senior GWM, 5'8", 160lbs, seeks straight, bi or gay WM to service. ☎833128

GET WITH ME

Sexy SWM, 35, Libra, smoker, blond hair, blue eyes, seeks SWM, 21-42, smoker, for possible relationship. ☎836627

THRILLS TO SHARE

Top SHM, 29, 6'1", 240lbs, lineman build, goatee, East Bay area, N/S, seeks petite, slender bottom man, 18-55, open-minded ☎815965

TALL, DARK, HANDSOME

SWM, 25, 6'2", 175lbs, dark/dark, N/S, seeks WM, 19-44, with whom to have fun ☎821528

CLEAN-CUT...

well-endowed SBM, 22, 5'10", 170lbs, hazel eyes, N/S, very sexy from head to toe, seeks man, 19-40. ☎827395

LIMITED TIME OFFER

SBM, 37, 6', 175lbs, light brown eyes, N/S, open-minded, down-to-earth, seeks man, 18-50, N/S, for friendship and dating. ☎818589

GREAT HEAD FOR MARRIED...

straight, bi or 1st timers 35+. Mellow SWM, 52, HIV-, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs ☎754037

SLIPPERY RECTAL EXAM

Doctor massages your butt hole, jacking you off. Spanking, rimming, sniffing? Shoot big time! Uncut cocks/hairy asses. 20-45/all sizes. ☎791965

ATTRACTIVE AND FRIENDLY

Asian male, smooth, in-shape, interested in receiving full-body (head to toe) buttocks, chest, feet, etc massage, from experienced masseurs, on a regular basis.Calls answered! ☎754686

STRAIGHT, FIT, CLEAN MAN

40 years old, seeks another fit, straight or bisexual, clean, well-hung man, 18-65, married or single, for good, discreet, sensual oral fun. Daytime meetings ok ☎753087

DOMINATE ME

Straight-looking divorced guy, 41, good build Needs a guy like me to call me names and worship your cock and butt. Hairy a plus. ☎753236

NICE, THICK COCK

Very attractive, professional, clean-cut BiWM, nicely endowed, seeks males who are very fit and looking for fun. Very open and oral. SF area. ☎753241

STRAIGHT, HANDSOME MAN, 30S

Seeking other good-looking, curious straight men, 18-55, who would love a good blowjob and exploring in bed with another straight guy. Let's 69 together ☎753245

STRIP NAUGHT

Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-wasted guys born after 1960 ☎753246

ENJOYS GIVING ORAL

SM, 60, 5'9", 170lbs, interested in meeting mature, discreet older men in the East Bay ☎778621

SEEKING UNCUT MEN, 9"+

who are clean-cut, H/W-proportionate and ready to fuck. If that's you, call me ☎753248

HORNY GUY HAS A NEED...

to suck a big one. I'll do it your way. Make me your slave. All calls answered ☎753249

FRIENDS, NOT MORE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18 to 48, for friendship and intimate fun. ☎753256

WOMEN SEEKING WOMEN

GET REAL?

Married white couple, 30s, Lake County, seeks another female to join us for a night of wild and kinky sex. ☎836687

VIKING, POET, TEACHER

Tall Viking, poet, and teacher, 56, soft butch with curves, confident, courageous, metaphysical, into swimming and fitness, seeks artistic woman, 43-64, with gentle poetic soul. ☎654618

LOOKING TO COMMIT

SBF, 40, nurse, N/S, seeks a serious-minded, mature feminine BF, 38-55, N/S, for out door fun and dating. ☎817829

LOVE AND KINDNESS

SAF, 54, 5'2", 127lbs, Leo, N/S, seeks woman, 50+, N/S, full of love, kindness, care, and compassion, who loves to travel. ☎658992

GORGEOUS AND CLASSY

BF, 39, very elegant, professional, compassionate, affectionate. Looking for bisexual woman, any race, for friendship, shopping, movies, dancing. ☎520951

ATTRACTIVE

BF, 29, kind of quiet, likes reading, music, cooking and movies. Looking for attractive, fit female, 23-38. Race open ☎707432

SINGLE AND READY

42-year-old BF ISO woman to hang out with, possibly more. I'm a professional. I'm mature I'm gorgeous. I have dimples. Come see about me. ☎730484

LET YOUR HAIR DOWN

SWF, 24, 5'3", average build, N/S, would like to meet very sexy woman, 25-40, with whom to share good times ☎748835

I NEED A FRIEND

GWF, 46, lives in Southern California, seeks GWF, 42-52, for friendship. I need someone to show me around the bay area. N/S, rare drinker. ☎7675/5

NATURE VIEWER

I like to go to the show in the East Bay, but I can get around, I am going to do today Anyone else interested? ☎695018

THREE'S COMPANY

ROLLER BACK

Bi-racial couple seeks Asian, Latin, or white female, 18-30, for threesome. Must be open-minded and want to have some fun ☎832595

MIXED COUPLE

Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. ☎753064

3 IS NOT A CROWD

Attractive, healthy couple seeks female for fun and exploration. No experience needed, just an open mind. ☎829691

HIP COUPLE!

Attractive couple, Her: blonde hair, sexy, loves oral sex, Him:: handsome, athletic, well-built, would like to meet couples to swing with. ☎753067

UNINHIBITED GUY FOR...

interracial couples. Very versatile BiWM, 5'11", 175lbs, masculine, fit and healthy nudist seeks interracial couples for hot tubs and adult fun. ☎753051

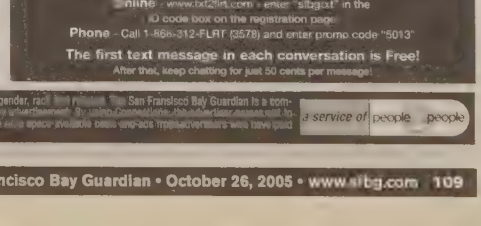
TV/TS

EXPLORATION & EXPERIMENTATION

Male, 27, cross-dresser, enjoys wearing short skirts, high heels, nylons. Seeking someone similar who enjoys modeling, dressing up as a woman, and acting the part ☎817155

BLACK TRANSSEXUAL

seeks black men, 40-60, to get to know, spend fun times with and more ☎753042



FIRST TIMER

Male, 45, looking for TVs or TSs for oral pleasure and fun times. ☎753043

MISSED CONNECTIONS

BUS STOP

Tall blonde female on 71 bus, Sunday after noon, 10/2, got off at Haight. Me: tall male boarder. Let's meet! ☎823826

APRIL 16, 2005...

met you at Open Hand, again on "19" bus. You: red sweater vest, blue jeans. Me: mustard yellow shirt, black jogging pants. Let's meet again ☎662716

Denece. Met at Interlude, The Holiday Inn 05/08, spent the nicest time together. I'm sorry, I left you after eating at Bob's. I can explain why if you give me a chance. Would like to apologize in person and make it up to you. ☎678594

TO THE GIRL WHO WAS CRYING

You : Crying, 25th & Potrero, at the front of the park. Thursday night. I wanted to help you...I should have. May I? ☎723125

BEAUTY 24TH ST. SHOE STORE

I knew how lucky I was everyday, even if I didn't show it. Still wake up looking for you I'll never forget you. Love you. ☎710392

FRIENDS/ACTIVITIES

"PASS THE ROLAIDS"

A tongue-in-cheek dining adventure. Let's excavate gastronomical gems in the Bay area together, from neighborhood spots to putting on the Ritz ☎732457

HELLO GENTLEMEN

Bilingual outgoing SHF, 45, seeks fun-loving single Hispanic men or straight women to share coffee, socializing and simple times ☎775852

LIKE TO SING?

Singer seeks other singers, male or female, as well as acoustic guitarists, for singalongs to the music of the Beatles, Eagles, etc ☎90[illegible]

KINKSTERS

ELEGANT, DARK DOMINA

ANticipation of what will happen next will paralyze your mind. Transport your generous, intelligent and submissive mind into BDSM fetish bliss. S.F. and Oakland ☎832926

VOLUPTUOUS GODDESS....

gorgeous and classy, 31, very elegant, professional, compassionate, affectionate Looking for bisexual play, friendship, seeks open-minded, free-spirited woman. Want to have a good time? ☎819631

CAN U TASTE IT

SM, 25, 6', brown/brown, light-complected, mustache/goatee well-endowed, versatile bottom, average build, very oral, likes clubbing, dancing, partying, movies. ISO SH/BM, who like to have fun. ☎819573

WHAT HAVE U GOT TO LOSE?

SHM, 22, muscular build, enjoys playing basketball, tennis, dancing, movies, fitness.Seeking cute in the face thin in the waist, freaky, petite-medium SF, into fun/pleasure. ☎755280

BEAUTIFUL, BLACK FREAKY

Young lady with good kit kat and open mouth, always ready to please day/night, not done till you are. I'll give you what you want ☎789527

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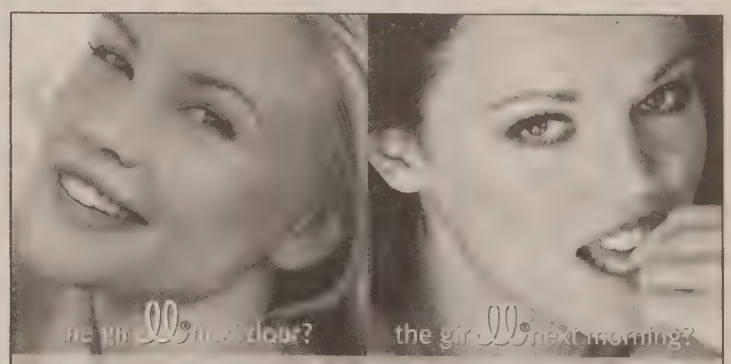

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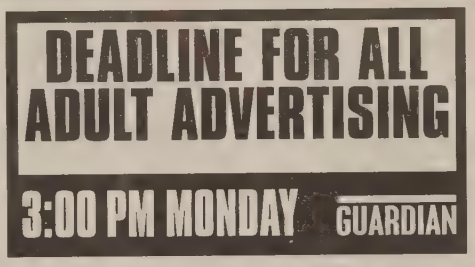

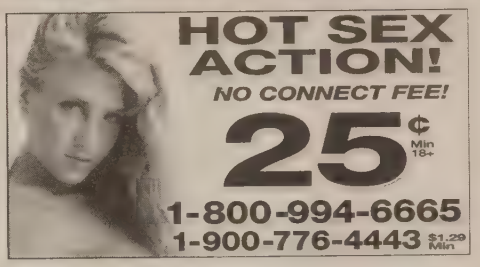

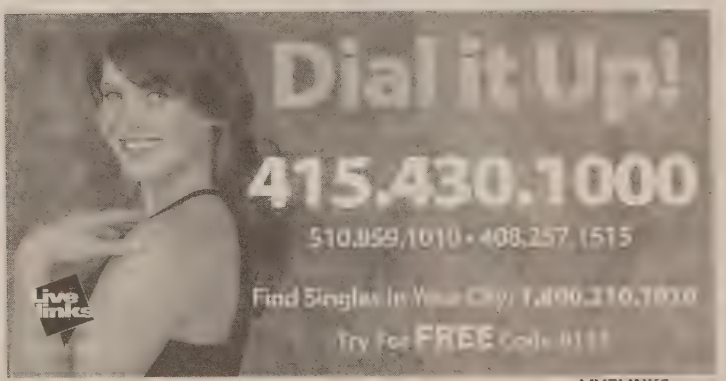

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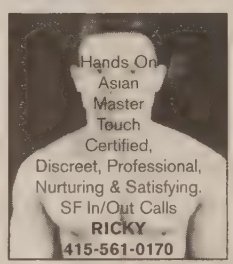

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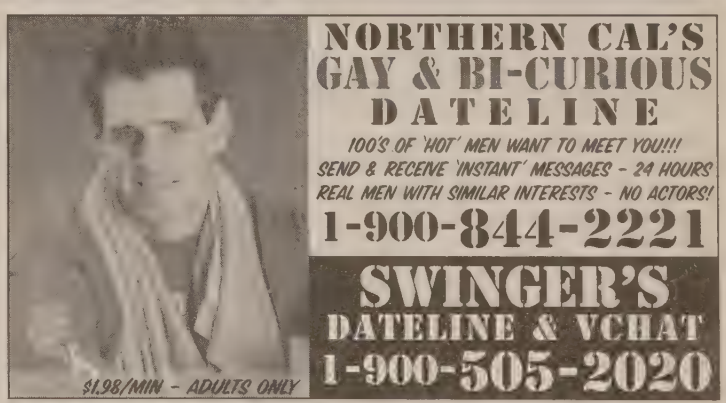

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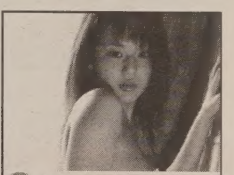

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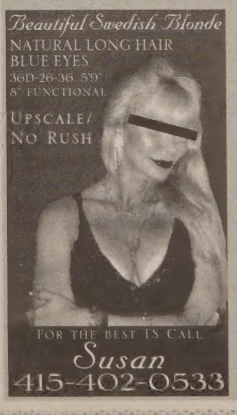

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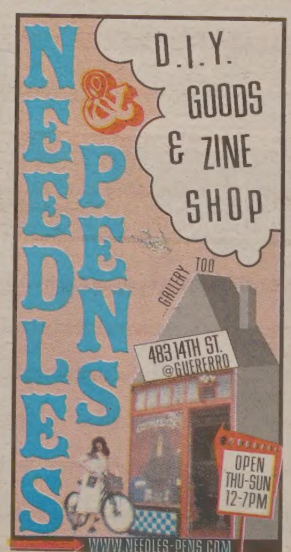

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